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GORAKHNATH AND

MEDIAEVAL HINDU MYSTICISM

Gorakhnath is the greatest Mediæval Hindu Mystic and the dialogue between Gorakh and his teacher Machhendra is of the highest importance and recalls the best parts of the ancient Upanishads. The students of Yoga, in the East and the West, will rejoice to get in these pages all available historical information about Gorakh and the text and translation of the poetry of Gorakh and his contemporary Charpat, and of Machhendra —
: : : Gorakh Samvada : : :

MOHAN SINGH

G O R A K H N A T H
AND
MEDIAEVAL HINDU MYSTICISM

INCLUDING
TEXT AND TRANSLATION

OF
MACHHENDRA — GORAKH GOSHTI
PADAS AND SHLOKAS OF GORAKH
: SHLOKAS OF CHARPATNATH

BY
DR MOHAN SINGH
M. A., PH. D., D. LITT.

WITH FOREWORDS BY
SIR FRANCIS YOUNGHUSBAND
AND

Prof. Dr. BETTY HEIMANN

LAHORE:

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TO
MY SON
JETINDRA PAUL SINGH

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FOREWORDS.

(1)

While some modern Indians are keeping abreast of every development of modern philosophic and scientific thought, other modern Indians are going back to their original well-spring of ancient Indian inspiration. Dr. Mohan Singh belongs to the latter. He is himself a Sikh, highly educated and intensely spiritual. And he seeks the fountain source of mediæval Indian mysticism in the writings of Gorakha who was born in the 9th century and died in the 10th century at a time when Northern India was a very maelstrom of contending religious sects, and Hinduism, Jainism, Buddhism and Mahomedanism were competing for supremacy.

Gorakha was of humble parentage and of the lowest of the four main castes of the Hindus. He was what we, nowadays, would describe as "of the people". And he spoke the language "of the people",—plain, simple and direct. His sayings, and poems and legends about him as they have been preserved in two manuscripts in the Punjab and one in Jodhpur, as well as in books published in Lahore and Bombay, have now been collected by Dr. Mohan Singh, and they show a man of great force, downright and stern, and of that sure touch for the inwardness of things

which makes men of very varying "orthodoxies" claim him as one of their leaders.

He had a Carlylian contempt for shams. Any influence which might be gained through miracles wrought by "occult" methods he spurned. The unintelligent worship of gods and goddesses he condemned. He would raise the lower classes and abolish caste and all differences of creed. And while he advocated celibacy and enjoined sex restraint he realized that even in the married state the Divine may be reached.

Avoid excess in food and drink and sexual indulgence. Rather indulge in spiritual contemplation and in deep meditation. Wander not to many places. Within thee lies the essential spirit. As oil cometh from the seed, as fire is produced from the wood, as fragrance exhalet from the flower so doth the spirit come from the body. Retain the child in yourself.

These are the teachings of Gorakha, and their resemblance to the still earlier teaching of one who proclaimed that the Kingdom of Heaven is within us and who took a little child and set him in their midst and said "Of such is the Kingdom of Heaven", is obvious.

FRANCIS YOUNGHUSBAND.

London.

With the aid of unpublished manuscripts Dr. Mohan Singh makes an attempt to throw a full light on the legendary personality of Gorakhnath, not the founder, as Dr. Singh points out, but the best exponent of the Kanphata sect. Dr. Singh expounds thereby a new theory as to the origin of the Kanphatas as he attributes Gorakhnath, though he assumes him not to be the first Kanphata-Yogin, nevertheless, to the 10th century. Putting aside all philological questions we prefer to stress the religious-philosophical importance of Dr. Singh's work. He elucidates through his introduction, notes, and translation, the peculiar tinge of Gorakhnath's School of Yoga. It is not a pure Raja Yoga and definitely not a system of Hatha-Yoga, the merely physical and extremely ascetic teachings of which are expressly rejected. Nor does he give as an aim the practical acquirements of magical powers of rddhi.

Gorakhnath's Yoga seems to be a metaphorical post-Hatha Yoga which in style and contents recalls Upanisadic doctrines. It appears to be a reaction against the physical exercises which end in themselves and which claim to be a sufficient preparation for attaining the highest goal of liberation. Not the physical training by directing the Kundalini, not cruel

manipulations of lengthening and cutting the tongue are recommended, but such bodily exercises are sublimated or eliminated through psychological transformations. Instead of cutting the tongue in the literal meaning, a metaphorical restraining of the tongue is taught.

As a very welcome gift Dr. Singh translates—as he claims for the first time—the Gorakha-bodha, a dialogue between Gorakha and his teacher Machhendha which by its depth of thought and elevated poetical expression is of the highest importance and recalls best parts of the ancient Upanisads.

Sayings as "the mantra is the seed, the intellect is the womb . . ." or "dhyana is the (right) dhoti" or "contentment is the asana (posture) and contemplation is the jnana—" or "the wordless is the key and Sabda is the lock" or "Sunya is the temple and Sabda is its door—" and other teachings of the Gorakha-bodha elucidate the peculiar view of the Gorakha-School among all other early and mediæval Yoga-systems and assure our gratitude to Dr. Mohan Singh who made them accessible to us.

School of Oriental Studies,
London.

BETTY HEIMANN,
Professor, Dr.

AUTHOR'S NOTE.

Gorakh is the first historical figure of Mediæval Hindu Mysticism and Mediæval Vernacular Literature. Behind him is Sanskrit culture and literature. A study of Gorakh is therefore of supreme importance both to the Indian Vernacularist and to the student of Yoga.

The present work was taken in hand by me in April 1935 and I at once got into touch through correspondence with Prof. Jules Bloch and through him with Prof. Sylvain Levi. In September 1935 I met Prof. Levi in Rome where I attended the International Congress of Orientalists as a Delegate of the Punjab University, but alas, before I could have the benefit of detailed personal discussions on the subject with Prof. Levi on his return to Paris, the invisible hand of death removed that great Savant. I left Rome for London earlier than Prof. Levi did and while I was preparing the second draft of Gorakh in London, I read the saddening news of Prof. Levi's death. In London I availed of the very kind help of Sir Francis Younghusband, Sir Edward Maclagao, Evelyn Underhill, Dr. Margaret Smith, Prof. Dr. Betty Heimann, Miss Marshall and Mr. Gerald Heard, talks with whom enabled me to acquire a deeper and wider understanding of the scientific and practical side of mysticism, eastern and western. On return to Paris the MS. I had prepared was looked into by Prof. A. Foncher and Prof. Jules

Bloch and several very useful suggestions were made by them.

In March 1936 in India I prepared this third draft, which goes to the press. In it I have attempted to incorporate the valuable suggestions of the great Paris orientalists. I very keenly regret having missed the opportunity of a personal contact with Prof. G. Tucci of Rome, owing to his absence, during the Congress days, away in Tibet. His wide knowledge of Matsyendra literature in Nepal and Tibet would have been of immense use to me. I must here record that it was the article of a countryman of Prof. Tucci, the late Mr. L. P. Tessitori, who first put me on the right path in the study of Gorakh and the Kanphatta Jogi sect.

I trust that this little book will correct the many wrong views current to-day, *e. g.*, that Gorakh was a Buddhist, that he *founded* the Kanphatta sect, that he was a *Hatha* Yogin, that he hailed from the U. P., that he thrived in the 14th and 15th centuries and had personal contacts with Kabir and Nanak, that he was the author of many *Hatha* treatises in Sanskrit.

I was quite gratified to find that I have not erred in my conclusions about the doctrine of Gorakh as it emerges from *Gorakh-Bodh*. Dr. Heimann, who, as Lecturer in Yoga and Vedanta at the London School of Oriental Studies, can

speak with unquestioned authority, accepts the view that Gorakh echoes the Yogic concepts of the earlier Upanishads. The late Mr. Tessitori said the same thing in the *Encyclopædia of Religion and Ethics*, adding rightly that the school of Ramanand is greatly indebted to Gorakh. On my return from Europe I saw Baba Sawan Singh, Head of the Radha Swami Faith in the Punjab, and I found that that faith which really does not go behind Kabir for its sources, but reverberates the teaching of Gorakh. In my recent talks with Raja Sir Daljit Singh of Kapurthala, whose interest in Buddhism, Patanjali and Sikhism is very deep indeed, I got confirmation of my opinion that Guru Nanak on the mystic side, taught the same *sakta shabda yoga* as had been preached by Gorakh. The learned Raja however seemed to differentiate between *sahaja yoga* and *shabda yoga*.

A comparative study of Gorakh and some of the earliest Christian mystics would be very fruitful. Although I did write out a chapter on this subject while in London, when I was studying *The Cloud of Unknowing* kindly lent to me by Mrs. Burton, who has a wonderful knowledge of Roman Catholic mystic literature, I have on second thought excluded it from the present work. But this much I must add here that writers like Geraldine Coster (*Yoga and Western Psychology*) and Mrs. Bailey

should find *Gorakh Bodh* as "scientific" and as inspiring as the *Yoga Sutra* of Patanjali and that many a passage in *The Cloud of Unknowing* (14th cent.) can be paralleled from the *Gorakh Bodh*.

I thank the authorities of the State Library, Jodhpur, who supplied me with a copy of the MS. of *Gorakhbodh* with them. I am indeed very grateful to Sir Francis Younghusband and Dr. Heimann for their forewords, which have encouraged me to place this work before the public much earlier than I originally intended to do and with greater confidence in the utility of my humble labours in the cause of mysticism, which from my very boyhood has been my only solace.

تلخمي ايام کو ہم نے گوارا کر لیا
عشق شیریں کو تیرے دل نے سہارا کر لیا

Simla;

MOHAN SINGH.

5th July, 1936.

This present age is often termed the scientific age, the age of scientific enquiry. It should rather be termed the age of material science, or material scientific enquiry; for above all it is material in its outlook. Spirituality appears to be dead; everything, every thought, every idea, every conception is scrutinized, weighed and analysed from a material point of view. Even philosophy is now subjected to a psycho-physiological analysis.

Fortunately for the world, a few thoughtful minds still remain unaffected by this wave of modern materialism and scepticism. The spirit that moved the ancients in their quest for Truth still lingers; and occasionally its flame casts a radiant glow through the enveloping darkness. Occasionally an earnest seeker after Truth has the courage to put before the world the spiritual inspirations of an ancient culture he has discovered in manuscript long forgotten, hidden away on the dusty shelves of libraries and museums, treasures he has unearthed and now makes known.

Such a seeker after Truth is Doctor Mshan Singh, a mystic, a research scholar and an earnest student of comparative religion, to whom the thinking world owes a deep debt of gratitude for his painstaking and erudite work on Gorakhnath. This work

forms a valuable addition to the literature of mediæval spiritual mysticism.

Though the names Matsyendra and Gorakhnath are well known throughout Northern India, there is no definite knowledge of the actual period when they lived; from inner evidence deduced from their teachings, however, or rather from the systems of Yoga they practised and taught, we can get a close approximation of their date, and place them somewhere about the 10th century A. D.

Certain terms used in their system have given rise to the suspicion that, since these terms are used also by mystics like Kabir and others, these latter were followers of, or borrowed from, the 'Nathas'; but a little consideration will show that these suppositions are not founded on fact. Such terms, *Sahaj*, *Soon*, *Surti*, *Sabda* etc., existed and were in use long before Nathism itself was founded. They are to be found in the Yoga Schools of Buddhist Lamas and trans-Himalayan cults, as also in the older *Raja Yoga* and *Hatha Yoga* books. And Nathism itself seems to be of a more ancient date than Matsyendranath and Gorakhoath, though they are often reputed to be the founders. In Northern India in particular tradition attributes this school of Yoga to them; but we find mention of the 84 Siddhas in books far anterior to their period; and these 84

Siddhas, to make mention of no other teachers of this system, are well known in Southern India also.

Matsyendra and Gorakh, though they were great exponents of a school of mystic yogis, were not the founders of a new religion; nor were they reformers in the sense that the founder of Sikhism, Kabir and others were. Nor is there reason to suppose that these latter, Guru Nanak, Kabir, Ramana-
 nand or Gyan Nath, borrowed from the cult of the two Naths, Matsyendra and Gorakh; for their cult has no mention of God or of devotion to Him, while the cults of the others have as the life and soul of their religions or cults the *Ishvara Bhakti* or Devotion to God, teaching service to the world as a true servant of His, trying to perform His Will, and offering one's own actions as a sacrifice upon His sacred altar.

The cult of the Naths, on the other hand, is a school of mysticism, teaching certain physical, mental and psychical exercises, which must be practised in order to attain liberation from the Wheel of re-birth.

It must be borne in mind that the name Gorakh is not particular to one person; there have been many of this name. It is even a name given to Shiv Himself as the 'Great Guru'; and it is possible that further research may identify it with Aryasanga also, or even with Nagarjuna, the well-known Buddhist personality; which would prove the original Nathism

to be as old as Buddhism, perhaps older. Buddhism certainly denounced asceticism, as Natbism does; but many of the Yoga practices of Buddhism are found in Nathism also. The Nath system cannot be classed with any one particular system of Hindu Yoga, *Raja*, *Hatha*, *Mantra* or *Laya* Yoga; it seems to have been compiled from selections from all—though portions of every one of them are to be found in it. *Mudras* and *Asanas* are taken from the *Hatha* Yoga; *Pranayama* or control of the breath and vital energy comes from *Raja* Yoga; *Japa*, or recitation of *Mantras* is from *Mantra* Yoga, and so is the practice of withdrawing the *Surti*, consciousness within, identifying it with the *Shabda*, sound in the *Soonya* or Void.

In spite of these similarities, the Nath system of Yoga is more akin to the Buddhist; and like Buddhism, Nathism has two kinds of disciples, laymen who live the life of a householder, and those who take the vow of renunciation. The latter, as a symbol of their '*Ashram*', wear rings of thread or wood in their ears. *Brahmacharya* forms a very important factor of both sects, of the Buddhist *Bhikkshus* and of the Nath Yogis. It was believed that if the ears were pierced at a certain place sexual desire would be destroyed.

Undoubtedly the Nath system of Yoga as expounded by Matsyendra and Gorakb is on a high spiritual plane and deserves further investigation; and

we have to thank Dr. Mohan Singh to whose erudition and labour we owe the rescue from oblivion of the teaching of these high souls and their presentment to the modern world of thought.

Strawberry Hill,
SIMLA.

DALJIT SINGH.

Raja Sahib's foreword has come after the Author's Note and the Title pages have been printed off. I am sure, my readers will, like myself, feel very grateful for the light he has thrown on Naths and Nathism, and their relation to Buddhism. His note incidentally raises three important points 1. Has there been more than one Gorakhshanathe in history? 2. Do Sahaja, Shunya, Soria, Sebda and other technical terms common to Nathism, and Medieval and Modern Indian Santism, bear the same meanings in both systems and therefore reveal the immediate influence of the former on the latter? 3. Is Nathism, to put it bluntly, Godless? My own answers to the three questions are no, yes and no. Nathism has its Brahma and Parama Siva, being, however, a form of Yoga, it, like Sankhya, looks upon its Brahma, differently from Vedanta and Bhagvatism. The influence of Nathism on Saivism is acknowledged by Barthwal, Kshitimohan Sen, Ranade and Sivabrat Lal. The same person became known as *Guru Gorakh Nath* in the North and Central India, *Gorakhshapa Sidda* in Eastern India and *Gorakhshanatha* in Western and Southern India. Treated as an Immortal (*Amara*), who has attained to *Kayasiddhi* and has become a *Videhamukta*, he comes up again and again in the writings of Saints and in oral or written folklore current among the householders and the ascetics. Yes, he has certainly been identified in history with Anangavajra as well as with Nagarjuna, but wrongly as shown elsewhere in this book. All the 84 Siddhas were surely not contemporary; to complete the total the net was cast widely and perfected beings from different places and ages were selected. The Buddhist list of 84 differed from the Nath list and the different Buddhist lists also show divergence

as do the various Nath lists. Lastly the Nepalese Buddhist and Lama tradition is not hundred per cent. reliable as the contacts in the earliest and middle ages between Indian and Tibetan and Nepalese ascetics and thinkers were so close, and exchanges and assimilations so quick and vast that it is not safe to accept at once who borrowed from whom. One at least of the famous Western Orientalists, Paul Poussein, has expressed himself unequivocally on this point. Says he: We do not believe Nepalese theism has in reality ever been quite free from intermixture of Saivite thought. As to the antiquity of the type of Yoga practised by Gorakh I give below the summary kindly made by herself, of a paper read at Rome by Dott. Maryla Falk :

"The hymn Atharva Veda VIII, 9, of which there has been no available comment as yet, offers us, if rightly interpreted, the most ancient document of Yoga philosophy. Its ideology is directly connected with the psychological myth of the universal androgyny Purusha-Vac and of his double existence, $\frac{3}{4}$ in the transcendent depths of the heart, $\frac{1}{4}$ transformed by means of a primeval immolation into the multiplicity of world and life. Yoga means "union" in the ancient philosophical texts. Our hymn shows what sort of union is originally meant: it is the psychological *renunion*, the reconstitution of the Universal Being in the regeneration of innermost humanity, in the conquest of the manifold realm of the Sun by the primordial nightly realm of Viraj (= vac) representing the reality of Purusha-atman. Yoga is already connected here with symbolical Siva-worship, as it will be in later times."

LAHORE :

MOHAN SINGH.

27-8-36.

ADDITIONAL NOTE.

The foreword of Raja Sahib makes it clear that further help from me is necessary to enable the reader to have a correct idea of Gorakh and Mediæval Hindu Mysticism. I therefore append the following notes, after looking over my references again.

I. No one in history has talked of more than one Gorakh, who has always been mentioned along with Machhandra and in many cases along with Machhandra, Bharthri, Gopichand, Charpat, Mma, Isar and Luharipa. Even the local (Gorakhpur) tradition merely says that "in the *Satya Yuga* Gorakh lived in the Punjab, in the *Treta Yuga* at Gorakhpur, in the *Dvapara Yuga* at Harnuj and in the *Kali Yuga* at Gorakhamadhi in Kathiawar. He also for some time resided in the Nepal." So that all the four directions North, East, West and South are covered. [E. R. E., Vol. 6, p. 329]

II. As to the doctrine of Gorakh, its connection with the earlier Upanishads and its differentiation from other doctrines and schools, I cite the following. In the *Goraksa Samhita* we find: "a devotee sanctified by *samarasa* remains in ecstasy in *Sunya*." The *Kathakopanishad*, one of the 10 belonging to the oldest class, says (VI, 10, 11): When the five senses, along with the mind, cease (from their normal activities) and the intellect itself does not move—then, they say, is the highest state. That steady control of the senses (*Gyanendriyas*) they consider is yoga. The same Upanishad contains (II) the words *Hiranayagarabha*, *Abhayasya*, *Guhahitam*, *Adhyatama Yogadhi-gamena*, *Purushah*, *Susumna*, *Adhumakah* and *Urdh*. The *Maitri Upanishad* says:

"The union of breath and mind, and similarly of the organs and the relinquishment of all existence is called Yoga." (VI. 22)

The most important bit of evidence comes from *Amaraughashasana*, attributed to Gorakh. I have given the original passages elsewhere in this book (pp. 80-1). The translation, below kindly prepared for me by my colleague Mr. Jagan Nath Agarwala M. A., Assistant Professor of Sanskrit, will amply show the essential difference of Gorakh from many other systems of mysticism.

"Oh, the folly of the world. Some say, the discrimination between good and bad actions is Moksha; others say, Moksha is dependent on the recitation of the Veda; others, Moksha is having no dependence on symbols; others, Moksha is "seeing" the rupa, bindu, nada, chaitanya, pindakasha (form, point, sound, consciousness, the firmament within) through the effort of meditation; others, Moksha is (union of) the worshipper and the worshipped (realized through) the use of wine, meat etc., (the five makaras of the Tantrics) and is the joy of the sexual union; others, Moksha is characterized by the setting in motion of the *Kundalini* (the serpent-power) gladdened by *Mulakandha* (the root nerve-centre); others, Moksha is characterized by the regarding of all objects with the eye of equality. But Moksha is not characterized by ideas and attitudes like these. Now the description of Moksha pada: where *manas* is seen by the mind through the agency of the *Sahaja Samadhi*, that alone is Moksha.

Verily having seized that Nada (inner sound) he should join Chaitanya, Divine Consciousness, there.

• • • • •

One who has mastery over Sabda Brahma, obtaining Parama Brahma——Having renounced all else, he should practise always Sabda Brahma.

• • • • •

It has been said by the revered Maheshvara: O Devi, the Yogi who has set himself on the path of death should practise action knowing Brij Niranjan Chitt in Jiwan Mukti."

In one sentence, Gorakh's doctrine is control of mind's *Vrittis*, of the *Prana*, of *Viraja*, (desires, breath and sex) through mind itself, rising into a stage of self-transcendence, by the natural, easy psychological method of self-contemplation, and meditation on the Void, the Transcendent one, Who is this and is not this. Reviewing *Kaulajnana-nirṇaya* and some Minor texts of the School of Matsyendranatha, Mr. Bhattacharya (I. H. Q., 1935, p. 354) says: "The central conception of liberation in the system is in Gaudapada's words, *manaso hy amanibhavaḥ*, the state of non-mind of the mind i. e., making the mind non-mind, or the complete suppression of the mind."

This fully bears out what I have said in explanation of Gorakh's teaching elsewhere in this book, on page 27.

III. Regarding the influence of Buddhism on Nathism, I shall first give here the tradition in Nepal and Kamrup (Rangpur) as given by Grierson and Buchanan. "The first teacher of Buddhism in Nepal was Manju. He taught a pure form of Buddhism, which became afterwards impregnated

with Brahmanical ideas through the invitation given by Narendra Deva, king of Nepal, to one Matsyendra Nath, a teacher of the *Pasupata* form of the Saiva religion. Sixth in descent from Matsyendra Nath comes Goraksha Nath." (J. A. S. B., 1878, p. 138) Pasupata Yoga has been read into the Mohenjo Daro civilization (K., pp. 237-238).

I shall now quote what the translators of the *Maitri Upanishad* (Panini office, Allahabad) say in a foot-note. After stating on another page that the *Surta Shabda Yoga* of the *Radha Swamis* is traceable in full in *Maitraya Upanishad*, they add in connection with a reference in the *Upanishad* to some other doctrines: "Buddhism or Jainism is not of spontaneous growth but evolved out of older teachings of the different schools of philosophy in course of several centuries." (Pr. VII-8)

One might only add that there was indeed as back-ground, behind Nathism, Tantric Buddhism and Buddhist Yogachara, but there was also Upanishadism then resuscitated recently by Sankara, the Saivite-cum-Vedantist, and Gorakha as a Saiva only took up and taught Upanishadic yoga, using, however, along with purely Upanishadic ideas and practices, such ideology as had been developed or originated by both Vigyanvadis and Sunyavadis among the Buddhists. The presence of these later terms should not mislead us into thinking that Nathism or, better and more appositely, Avadhutism, because it was post-Yogachara was merely an echo of later Mahayanism. A mistake of this kind was made by Samuel Johnson who called Sikhism nothing but a form of Buddhism (Oriental Religions).

IV. Anent the presence of the ideology, imagery, words grammatical forms of Gorakh, Charpat and *Gorakhbodh* in the mystic or occult songs of later mediæval saints like Gyandev (b. 1270³), Kabir (1398-1449) and Nanak (1469-1538), I have for the benefit of the readers added at this late stage original songs from Beni, Namdev, Kabir and Nanak. I am sorry I cannot add the translations now. It can easily be seen from those extracts that on the occult side the Sants say the same thing as the classical Natha did, almost in the same words; that all were reformers, the Natha or Avadhuts or Atits aiming at the reform of pre-existing Jogis and other ascetics only, while the later Sants aimed at the reform of all the classes; that the eclectic or synthetic character of the mystic teaching of the Natha, combining recitation (*Japa*), contemplation (*Dhyana*), listening to sound (*Nadanusandhana*), celibacy or at least control and transmutation of sexual vitality (*Reta*), removal of the five evils [*Kama* (lust), *Krodha* (anger), *Lobh* (greed), *Moh* (attachment), *Ahankar* (vanity)], *Samadhi* etc., is fully reflected in the teachings of the later Sants except for the difference that the Sants, having more to do with the layman, added theism and devotionism in their precepts. That however does not mean that Nathism has nothing whatever to do with the devotional attitude; the devotion to guru is there, and so is the devotion to Siva. I am supported in this view by Bhagwati Prasad Singh who says (K., p. 471) that Nathism is Ishwarwadi. Further, the moral and religious attitude which Raja Sahib so well defines, and associates with Kabir and Nanak, is also not absent from Gorakh and

Charpat for they distinctly mention the killing of the five enemies as the first step in mystic progress and such a victory is everything that that attitude can imply, Gyandev was in the direct line of Gorakh and Machhandra; mark his devotional songs side by side with his Yogic utterances. Also note the words *Nam, Bhagvant, Bhajan, Ram* in the two *padas* of Machhandra on pp. 1-2 of the

Hindi section of the present work. The reader may also see *Kabir Granthavali* pp. 88, 90, 94, 109, 157-9. The greatest known compliment to Gorakh has been paid by Kabir who says (*K. G.*, p. 88); Even Sarak, Sarandan, Jaidev and Namdev, *Bhagats* as they were, did not fathom the depths of the mind; nor did Narad, a *Muni* and *Gyani* completely understand the workings of the mind; Dhruva, Prahlada and Bibhikhana also failed to see through the mind; verily Sukdeva did know the secrets of the mind but in part only; but only Gorakh, Bharthri and Gopichand, indeed, fully penetrate into the mysteries of the mind and enjoyed perfect Bliss. In another *pada*, Kabir refers to Bharthri as the disciple of Gorakh. Gorakh is almost always referred to by Kabir as *Avadhuta*. Nanak also addresses Gorakh as an *Avadhuta*.

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ABBREVIATIONS.

- A. G.—Adi Granth
 A. A. I. C.—Ancient Accounts of India and China
 B. G. S.—Bharthri Gorakha Sanbada
 B. M. D.—Bharat Mat Darpan
 C.—Chhappai of Rajjab
 C. I.—Census of India
 C. I. S. G.—Central India States Gazetteers
 D. F. R. E.—Decline and Fall of the Roman Empire
 D. G.—Dasam Granth
 D. M.—Dabistan-i-Mazahib
 E. R. E.—Encyclopædia of Religion and Ethics
 G. C. S.—Gazetteer of Chamba State
 G. P.—Gorakshapaddhiti
 G. P. T. C.—Glossary of the Punjab Tribes and Castes
 G. S. S.—Gorakshasiddhantasangraha
 H. B. L. L.—History of Bengali Language and Literature
 H. B. T.—History of Buddhist Thought
 H. I.—History of India (Elliot)
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INTRODUCTION.

Gorakhnath.

Gorakh (vernacular), Goraksha (Sanskrit), means one who is protector of earth or protector of the cow; or one who has controlled a sense-organ.

Gorakh is a gotra, family name, of some of the Jogis or Jogis of Bengal and Assam.¹

Goraksha is stated by Kunbhari Pa, author of Hindi *Virat Puran*, to be the presiding god, Devata, of the Talyama Chakra in the human body, the female power or Shakti of which is Siddhanta.²

Nath means master; or one who has pierced, stringed (vernacular=nathna). Nath is a general secondary name, e. g. Somanatha, the god Siva who is worshipped in the famous temple at Somnat, which derives its name from that of the god; Neminatha, a Jain teacher; Maitreyanatha, a Buddhist teacher; and Vajranatha of Vajrayana. As a special usage, Nath is the title of that sect of Jogis or Yogis who follow Gorakhnath or one or other of the remaining nine Naths, or one of the twelve disciples of Avadhuta Gorakhnath. Such Jogis usually belong to the order known as the Kanphata.³

1. H. V. K., vol. XVIII, p. 745.

2. P. U. L. MS. No. 7341.

3. H. V. K., vol. XVIII, pp. 707-9 and E. R. E., vol. XII, pp. 833-5.

The name Gorakh* has yielded the compound, in the North-Indian vernaculars, *Garakh-dhanda*, which means an inextricable tangle, something insoluble. It is based on a consideration of the coiled and tangled piece of wood

*Some discussion has gathered round the point whether or not both Goraksha and Matsyendra are real names. It has been advanced by Professor Tucci (*J. A. S. B.*, 1930) that they are spiritual appellations given to persons who attained to a certain yogic adeptness. The view has been challenged by Dr. Bagchi (*Kaulajñananiranaya*). It seems to me that Professor Tucci is right and he is supported by H. P. Shastri, in *J. B. O. R. S.*, Vol. 5, 1919; by Kunbhari Pava, author of *Virata Purana*; Dvivedi, co-editor of *Padumavali* by Jayasi; the author of the *Kaulajñananiranaya*; and the author of the work quoted on page 44 of *Siddhasiddhanta Sangraha*. According to them the nine Nathas are the incarnations of Gorakh (standing for Siva) himself; in the body of each he perfects the conquest of one of the nine *chakras* and *dwaras* (centres and gates in the body). Again, each of the nine Nathas represents the complete conquest of one of the nine centres and gates. Someone became Gorakshanatha by the conquest of sex and anger, and through the control of the *taluka* centre, over which he presides. Similarly, Matsyendra was the title of the person who had controlled the tongue; he had performed the *Khechari mudra* which is the attitude (*bhavati*) of the fish. Further, in *Kaulajñananiranaya* (pp. 68-72) five different names are given for each of the over two dozen Siddhas. The first is the name given by the parents, and the remaining are appellations for the stages in spiritual progress achieved by the person concerned; in these four is included the name given by the Guru at the time he initiated the disciple. In *Gorakhshasiddhanta Sangraha* (p. 44) several personal names as well as places and castes are associated with the Siddhas and the Nathas; the association is purely psychological invention and based on correspondence or symbolism. Just as the nine Nathas stand for the conquest of the nine centres and gates, similarly the eighty-

which is pierced, and strung with a cotton thread; this *dhandā*, according to Dvivedi (*Padumavati*, Grierson and Dvivedi, pp. 283-239), is carried by the Jogis. The

four Siddhas stand for perfection attained in spiritual ascension through the eighty-four *asanas* or yogic postures, each posture leading to its own particular, psychological and spiritual advance.

It is, therefore, possible that both Goraksha and Matsyendra are appellations for two particular stages of spiritual advance. In the case of Goraksha, however, it does not seem to be probable. In other cases, second names given to persons after their resort to, or adeptness attained in, Yoga are well known. For example, Puran was given Chauranginatha; Bhārthri, Vicharamtha; Gopi Chand, Bairaganatha. Gorakh is also called Sri Natha; someone has identified him with Anang Vajra, but Rajjab explains Gorakh's achievement, which could give rise to the use of Anang Vajra for him, thus: *Rahat Guru Gorakh Anang jin ajar au jarya*. Gorakh achieved the control of sex.

It is not fanciful to talk of the division of the Jogis into six *Darshanas* and twelve *Panths*, as based on psychological correspondence; they may have been meant to correspond with the six *chakras* in the body or *shatanga*, the six stages, of Yoga, and with the twelve Yogic *matras*. In any case it is not Matsyendra or Mina, Jalandhara and Goraksha who have given rise to Matsya *asana* (posture), Jalandhara *asana* (posture) and Jalandhara *bandha* (dam or closure), and Goraksha *asana* (posture) but the latter set of exercises, which, having been employed by the former set of persons, have given rise to the titles of those persons or, in any case, to their names. Matsyasana is the posture and the attitude of the fish; Gorakhasana is the posture and the attitude of the cow, at the same time as it is the attitude of the earth, and represents the stage of the conquest of a sense-organ. It would seem as if much of the inner psychological experience and metaphysical theory in Raja Yoga has been mythologized in the literary tales and folklore

word *Machhandar* similarly, in common parlance in north-India, stands for someone very restless, very clever, miracle-working and shape-changing.

The Importance of the Study of Gorakh.

The study of Gorakh is of incalculable benefit to the students of Hindu Yoga and Bhagti, mediæval and modern; of Indian folklore; of the early Indian Vernacular literature; of the reactions between Hinduism and Islam, in their first impact.

1. Gahini Nath¹, the Maratha saint of 12th and 13th centuries, acknowledged Gorakh as a great teacher. Pipa,² the Gujarati saint-poet of the 14th century, says, O Pipa, they

about classical Yogis, Siddhas, Nathas and Avadhutas. Many names of places and geographical positions, like those of persons and events, also, seem to be symbolic (at least so far as they are used in relevant Jogi literary allegories and Jogi folklore), e.g. Singhaldwip, Kamrup, Chandra Nagar, Dhara Nagar, Kanchan Nagar.

Kabir (*K. G.*, p. 199) says: He is Gorakh who realizes the manifest or revealed knowledge.

(गोरख सोई ग्यानि गमि गहै)

Nanak (*A. G.* p. 992) says: There is the heaven or the sky and above that is Gorakh, whose Guru is the unknowable.

(ऊपरि गगनु गगन परि गोरखु ता का अगमु गुरु पुनिवासी)

Nanak (*A. G.* p. 877) says: He is Gorakh who supports the earth.

(गोरख सो जिनि गोइ उठाली)

In another place Nanak says:

मीन की चपल सिउ जुगति मन राखीरे सहे नह हंस नह कंच झीज

1. *M. M.*, p. 19.

2. *S. S.*

renounced Maya and the woman—all those, who like Gorakh Nath became immortal in this world. Kabir¹ (1380-1449) of the United Provinces sings: Every other leader of thought fell before Maya; she was conquered by Gorakh alone, who had realized the *Gyana Guru*, true knowledge which is the real teacher. Nanak² (1469-1538) mentions Gorakh more than once in his poetry; so does Rajjab,³ a Rajputana saint of the 17th century. One of our contemporary writers on the Radha Swami faith, which was founded in the second half of the 19th century, in his book, *The Shabd Yog*,⁴ says that the Surt Shabda Yog or "Sound and Spirit Practice of Yoga," was known to Gorakhnath, who had learnt it from Masteyendranath and taught it to Bhartrihari.

2. There are idols of Gorakh in Sialkot and Jhelum districts in the Punjab, and at a place near Calcutta in Bengal. Jogis, of whatsoever division or sect, pay homage to him.⁵ Of the places of pilgrimage⁶ for the Kanphata sect of Jogis, which are connected with Gorakh, besides the three mentioned before, are: Gorakh Hatri in Peshawar, N. W. F. P.; a place near Dwarka, Gujarat; a cave near Hardwar, and the villages Mahanand and Harboogpur, United Provinces of Agra and Oudh; the Pashupatinath temple in Nepal; the Ekalinga Siva temple in Mewar. In Ujjain,⁷ in Konkan district, in Gujarat, Gorakh is considered

1. *K. G.*, p. 189.

2. *A. G.*, pp. 952 and 992.

3. *C.*, pp. 163 and 171.

4. *Pp.* 167-8.

5. Kabir, *A. G.*, says, p. 1076. The Hindu recites the name of Rama but the Jogi utters Gorakh, Gorakh.

6. *H. V. K.*, vol. III, pp. 707-9.

7. *C. I. S. G.*, vols. I, III and V, and *J. A. O. S.*, vol. 23.

as one of the deities, and is invoked both by the Hindus and the Muhammadans.

3. Very vast indeed is the part which Gorakh plays in folklore, almost the whole of which is found collected in Vernacular Hindustani verse, by Balak Ram Jagishar in two books¹; in Urdu verse by Ram Sahae;² in Braji verse by the authors of the *Tiria Charittar* in the *Dasam Granth* (1699 A. D.); by Jawala Das, Jauki and Brahm Das in *Pothi Ratan Gian*³ in Hindwi verse; in Hindi prose, by Chandra Natha Yogi⁴, who incorporates with folklore the Yogi tradition as well, partly modernized and rationalized; in Urdu prose, by the compiler of *Majma-ḡ-Haqayaq-ul-Hind* still in MS.⁵; in Panjabi verse, by the anonymous author of the *Udas Gopi Chand*⁶; in Persian prose in *Dabistan-i-Mazahib*; and in a paper in English by Mr. Gopal Chandra Halder in the *P. T. F. S. A. I. O. O.*⁷ To these may be added the "*Legends of the Punjab*" by Sir Richard Temple, the *Punjab Census Report*⁸ by Edward Maclagan, and *Glossary of the Punjab Tribes and Castes*, vol. II, by Ibbetson edited by Maclagan and Rose, all three in English.

1. *S. G. B.*, and *S. P. B.*

2. *K. H.*

3. Printed and published at Amritsar, a copy available in the British Museum.

4. *Y. S. V.*

5. MS. No. 53, Add. 26485 and 26485, in the British Museum, London.

6. *P. U. L.*, MS. No. 374.

7. Sixth Session, Patna, 1930.

8. For 1891, para 57.

In folklore Gorakh is said to have been the teacher of Puran,¹ son of Salbahan of Sialkot; of Bharthrihari,² step-brother of Vikramaditya of Ujjain; of Raja Gopi Chand of Ujjain³, Rangpur, Dharamagri, or Kanchanpur (11th century according to one account, and 14th century according to another); of Queen Lunan Chamari and Queen Sundran of Assam⁴ († or Orissa); of Ranjha⁵ of Jhang, 13th century; of Gugga⁶ Pir of Rajputana, contemporary of Rai Pathaura of Delhi; of Baba⁷ Ratan of Peshawar, 11 and 12th centuries; of Dharmamath,⁸ who migrated to Western India; of King AjaiPal and Vempal; of Kapilamuni and Balrath⁹; of the holy Prophet¹⁰ Muhammad, 6th century; of Madar; of Luharipa¹¹; of Ismail¹², a *Siddha*; of Ratan Sain¹³, the hero of *Padumavati* by Jayasi.

1. *P. B.*, Panjabi verse by Qadiryar, *P. U. L. MS.* 1965.

2. *B. G. S.*, *P. U. L. MS.* No. 7340. *Bhartrhari's Nirveda*, *J. A. O. S.*, 1904, pp. 197-239 and *E. G.*

3. *P. U. L. MS.* No. 374.

4. *S. P. B.*; *M. L. H. H.*, p. 140, contains a Hindu mantra of Lunan Chamari; *S. J.*

5. The story of Hir-Ranjha in Lahadi verse by Damodar.

6. *MS.* 112, or 2014, Fall 95-99, in the British Museum, London.

7. *J. P. H. S.*, vol. 11., No. 2

8. *E. B. E.*, vol. 12, pp. 834-5

9. *S. G. B.*; *J. P. H. S.*, vol. 11., No. 2. *P. C. E.*, 1891; and *G. P. T. C.*

10. *D. H.*

11. *A. G.*, pp. 938-946, and 952.

12. *Sadara Tantra*.

13. *P.*, Grierson and Drivedi.

He is, further, said to have rescued his own teacher Machhandranath¹ from the degraded love-life into which he had fallen in Bengal, Assam or Ceylon. He defeated Jalandhranath and Kanipa.² He scored over the various Devis at Jwalamukhi, Calcutta, etc., and the leaders of the Lingayats and Jains in south India. He visited Afghanistan and Baluchistan.³

He is an immortal who resides in the Himalayas, and is leading about 84 Siddhas, 52 Birs, 64 Joginis and 6 Jatis.⁴ Along with his teacher Matseyndra, Goraksha is claimed by the Tibetans and the Nepal Buddhists.⁵ The Muslim Jogis make him out to have been the teacher of Muhammad.* Krishnadasa, an old Gujarati poet sings of Mauchhandra and Goraksha as the two Jain saints.⁷

Material for the study of Gorakh.

Literature in Sanskrit. A number of Sanskrit (some in good, some in corrupt language) works are ascribed to him:

1. *S. G. B.*

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*

5. *S. N.*, vol. II, and *Le Nepal*, S. Levi, 1905, i. 347 ff., 355.

"Tibetan tradition claims Goraksha as a Buddhist magician, and states that his kanphata disciples were also originally Buddhists, but became followers of Isvara (i. e., Saivas) on the fall of the Sena dynasty at the end of the 12th century as they did not wish to oppose the Musalman conquerors."

6. *D. M.*

7. MS. Marathi No. 72 Add. 26, 433 in the British Museum, London.

- (a) Amaranatha Samvada.¹
- (b) Gorakhasiddhanta Sangraha.
- (c) Amaraugha Shasana.²
- (d) Gorakh Sangha³ (See *m* below)
- (e) Chatura Shityasana.
- (f) Gyanamrita.⁴
- (g) Yoga Chintamani.
- (h) Yoga Mahima.
- (i) Yoga Martanda.
- (j) Yoga Siddhanta Paddhiti,
- (k) Viveka Martanda.
- (l) Siddhasiddhanta Paddhiti.
- (m) Goraksha Samhita.
- (n) Hatha Yoga.
- (o) Goraksha Shataka or Jnana Shataka.
- (p) Avadhuta Gita or Swatna-Samvityupadesha.
- (q) Goraksha Kalpa.
- (r) Goraksha Sahamsara.⁵
- (s) Goraksha Gita.
- (t) Nathalilamrita.⁶
- (u) Goraksha Prishtika.⁷

1. *J. B. A. S.*, April 1932, pp. 340-1. It is in Marathi, not Sanskrit.

2. *J. M. V.*; the editor says that the *MS.* copy was made out in 1525.

3. The name is found in the *Dabistan-i-Mazahib* (end of the 16th and beginning of the 17th century).

4. *f, n, o, p* mentioned in Hall's *L. B. I. P. S.*

5. *r, s, v* mentioned in *G. S. S.*

6. *t, u* mentioned in *E. S. H. M.*

7. The rest are mentioned in *H. V. K.*, vol. VI, p. 360; *E. E. E.*, vol. 6, p. 329 and other works.

- (v) Gorakshopanishad.
- (w) Kama Shastra.
- (x) Kaya Bodha.
- (y) Panchamatra Yoga.

Of these I have seen only Nos. *b*, *c*, *l*, *m*, *o*, and *w*.

Goraksha Shataka and *Goraksha Samhita* are together published under the title *Goraksha Paddhiti*. There is no internal evidence to show that they are the compositions of Gorakh, except for two lines which do not appear in another, more trustworthy edition. *Amaraugha Shasana* does not contain the name of Goraksha anywhere in the text. What is more important is that these three works are a hotch-potch of Hatha Yoga and Laya Yoga and do not, except in one place in *Amaraugha*, which I quote later, refer to that distinctive method of Gorakh which is specified by Swatmarama, author of *H. Y. P.*, and by all the vernacular literature attributed to him and written about his doctrine. *Gorakhashiddhanta Sangraha* is a miscellany containing extracts from numberless books and is not a composition of Goraksha though it has a few things said to come from *Goraksha Gita*, *Gorakshopnishad* and *Goraksha Sahamsra*.

A summary of *Siddhasiddhanta Paddhati* by Nityanatha, made by Balbhadra and called *Siddhasiddhanta Sangraha* has been published. It certainly contains support of the doctrine of Gorakh as propounded in *Gorakhbodh*. Its fifth and sixth sections on the definitions of an *Avadhuta* and a *Yogi* are very valuable. The author's date has not been traced.

Avadhuta Gita contains no reference to Goraksha.

Kama Shastra is not at all Gorakh's work; there is absolutely no reference to Gorakh anywhere in it.

It may be mentioned in passing that another work, still in MS., *Ras Kriya*, in Marathi, is attributed to Gorakh, but without proof, of course.

Amaranatha Samvada is stated to be a dialogue between Siva and Goraksha, which palpably was not written by the latter himself.

Of the remaining works, I guess, a few are works about Gorakh and the rest merely dialogues between Gorakh (?) and another worthy, all composed with a view to the exposition of Gorakh's doctrine or the establishment of his supremacy.

Literature in the Indian Vernaculars.

On the contrary, the vernacular writings of Gorakh amply repay our scrutiny. He is claimed to have been the first known Hindi (or Panjabi) prose writer. The poetry going under his name appears in the following:

1. A manuscript found in Tibet, a copy of which is possessed by a teacher of the Hindu University, Benares;
2. *Shabad Shalok*, in Gurmukhi script, published at Lahore in 1902;
3. *Banarsi Vilas* of Banarsi Das (b. 1586), published in Bombay in 1905;
4. MS. No. 374, in the Punjab University Library, copy made out in 1701;
5. *Janam Sakhi* (Bhai Bala) of Nanak, in Gurmukhi script, published at Lahore in 1890 and
6. Two MSS. of *Pran Sangli*, both at Lahore, one copy dated 1701 and the other 1777; a third at Mangat is dated about 1606.

Of the vernacular writings about Gorakh's doctrine, those which are mentioned in the list¹ of the State Library, Jodhpur, but which I have not seen are:—

Gam Bodh, Gorakh-Ganesh Goshti, Mahadev-Gorakh Samvad, Gorakh-Datt Goshti, Kanthad-bodh, Asht-Mudra, Panchmatri Jog, Abhai Matra, Daya-bodh, Narve-bodh, Ankali-Shalok, Kafar-bodh, Gorakhnath Ki Satra-Kala, Atam-bodh, Pran Sankli, Gyan Chauntisi, Sankhya Darshan, Rahras, Nathji ki Tithah, Battis Lachhan, Granth Homavari, Chhand Gorakhnath Ji Ka, Kisan Astuti kari, Siddh Ikbis Gorakh, Sist Praman Granth.

The last work contains the only known prose piece, attributed to Gorakh himself. In another place two more vernacular books about Gorakh's doctrine are mentioned, *Jogesh Sakhi* and *Siddhant Jog*.

It is obvious that the *Chhands* or *Padas* of Gorakh himself and *Gorakh-bodh*,² the dialogue between Machhandra and Gorakh, are more important than any other material for authentic doctrinal conclusions; we take up these writings, seeking support for or echoes of them, in the Sanskrit and the Vernacular works of authors who reflect Nathism.

The scholars of the Indian vernaculars know that the earliest vernacular writings issued, under the impulse

1. *B. S. H. M.*, for 1902.

2. This vernacular dialogue between Machhandar and Gorakh may have had something to do with the Sanskrit dialogic work called *Ishvara-Minamatha Samvada*, quoted in *Hatha Sanhita Chandrika*, referred to by Hall in *I. B. I. P. S.*, p. 17.

of popular religion, from Buddhist Siddhas,¹ Jain Acharyas, Saiva Jogi Nathas and Vaishnava Alvars. If the dates of Gorakh and Charpat as they emerge from these pages are accepted, then their poetry will throw the much-needed light on the rise and growth not only of the vernacular languages but of vernacular, religious culture as well, for an unbroken continuity is traceable, in the same or similar words, thoughts and poetic forms, in the Hindi poetry of the mediæval Indian saints, writing in different parts of the

1. *J. B. O. E. S.*, vol. 5, 1919, pp. 180. The vernacular literature of the Buddhists mainly treat of the symbolical union spoken of before. They consist chiefly of songs, short pieces and couplets, written in a mystic language. The Siddha Caryas, who composed these songs were men of some ability and learning. They wrote in a style exceedingly musical and in a language as homely as possible. They preached the evanescent character of the world. They reached the futility of a strict and abstemious life. They praised the enjoyments of the sweets of the world. They enjoined absolute reliance on the supreme wisdom of the Guru. They believed in the doctrine of *Ischesukha* or a supreme delight of the union. They ridiculed the priests of other religions and poohpoohed the pretences of their opponents.

As I have said before there was Brahmanical literature previous to the vernacular literature of the Buddhists. This was the literature of Nathism, preached about the end of the 8th century by Minanatha, his chief disciple Matsyendra and Matsyendra's chief disciple Goraksa. These do not seem to have been men highly educated and they seemed to have been drawn from amongst hermits and others. Their chief practice was Hatha Yoga or to fix the mind on one thing while the body lies in various gymnastic postures. They worshipped Siva and Sakti in union. They thought of the nine organs of senses, present at the time of union of the God and the Goddess when He revealed the doctrine to His consort are symbolized by the nine Nathas who brought down the doctrine on earth. It has been said before that no works of the original Nathas have yet been discovered; the existence of this vernacular literature is known only by a few quotations in the commentaries on Buddhist vernacular works. There is a large body of Sanskrit literature of the Nathas dealing mainly with Hathayoga written during the ascendancy of the Palas. The works of this sect as well as of the Siddhacharyas are written in a sort of Sanskrit, which might be termed pidgin Sanskrit.

country, from Gorakh, 9th and 10th centuries, to the founder of the Radha Swami Panth in the 19th century (1861).

The Jogi Order.

Before we take up Gorakh, his date and place, and his doctrine, let us in the introduction look at the Yogi fraternity existing before him. We know that there is Raja Yoga in the *Atharva Veda*; in the Upanishads, earlier and later, like *Katha*, *Maitreya* and *Taittiriya*, and *Narasimhatapini*, *Varaha*, *Yogaraja*, *Nadabinda*, *Naradapari-vrajaka*, *Muktika* and *Sandilya*. There were the *Yoga Sutras* of Patanjali who wrote his monumental work in the 1st century A.D. Then there were *Manu Smriti* and *Yoga Vashishta*. The Buddhist Mahayanist Yoga developed in the 5th century, and Vajrayana, about the 8th century. There was the Laya Yoga or Kundalini Yoga of the *Tantras* and the *Agamas*. Again, some form of Saiva Yoga has been traced to sources pre-Aryan, or, at least, non-Aryan. Further, some kind of Yogic practice was current amongst the Greek gnostics.¹ Among the Vedic and Pauranic knowers and practitioners of Yoga are well-known: Hiranmayagarbha, Ishvara or Siva, the ten Rudras, Santa Kumara, Janaka, Hanumana, Sukadeva, Prahlada, Dattatreya, Jada Bharata, and Sankracharya.²

The doors of Yoga have ever been open to all classes.³ It had therefore special attraction, amongst the Hindus, for the Sudras, the Antyajas, the illegitimate offsprings of Brahman men and Sudra women, and the new converts

1. *D. F. E. E.*, ch. LXIII.

2. *T. M. U.*, p. 145 and *Y. T.*, quoted in *K.*, August 1935, p. 271.

3. *E. R. E.*, vol. 2, p. 91.

to Hinduism from the Buddhist and the non-Aryan classes.

Most of the classical Yogis hailed from the lower strata. The number of Yogis could, therefore, have never been small at any time. We read of Bhucharas called *Bihar* in a travel book by two Arabian travellers in India in the 9th century,¹ and of ascetics with matted hair and ear-rings in Bana Bhatta's *Kadambari*,² 8th century. We read of "those who falsely put on red dress, ear-rings and skulls" in the *Maitreya Upanishad*.³ To say, therefore, that Gorakh founded the *Kanphata* Jogi order would be incorrect.⁴ Ascetics who had matted hair, and pierced ears with wooden or metal ear-rings, who took some kind of a brewed liquor or a narcotic, who came from and associated with low-class people, Chandals, who wandered about, and who wore some kind of thread or bone, did exist before Gorakh. "From 500 onwards the new foreign invaders quickly became Hinduized. The Brahmic sects began to prevail over Buddhism, and Persian and Arabian influences became more powerful than European. . . . The Chalukyas were Saivas in religion."⁵ The Yogi tradition itself, written and oral, gives several names of Yoga teachers who preceded Gorakh. The *Brahmavivarta Purana*⁶ gives Bindunath or Yoganath,

1. *A. A. I. C.*, Renaudot, p. 87. The Jogis are also mentioned in *Haft Aqlim*, a Persian work of the same period, on the authority of Mohd. Yusuf of Herat.

2. *M. I.*, p. 17.

3. *P.* 145.

4. *E. E. E.*, vol. 12, p. 834.

5. *I. G. I.*, vol. VII.

6. *H. V. K.*, vol. XVIII, pp. 743-8.

Adinath and Mimanath as having gone before Goraksha; The *Hathayoga Pradipika* gives Adinatha, Matsyendra, Sabara, Anandabhairava, Chaurangin, Mina before Goraksha, who is followed by Virupaksha, Bilesaya, Manthanabhairava, Siddha, Buddha, Kanthadi, Korantaka, Surananda, Siddhapada, Charpati, etc.

According to *Khulasat-ut-Tawarikh* of Sujan Rae a Jogi dynasty ruled in India with its capital at Delhi for 343 years. The dynasty was founded by Samandar Pal Jogi who killed Bir Bikrama 542 years before Raja Bhoja Deva of Malawa ascended the throne. There are historians who dispute Samandar Pal's murder of Bir Bikrama found in *Rajavali* and *Raja Tarangini*, and state that Bir Bikrama or Vira Vikramaditya of Malawa lost his life in a battle with King Salivahana or Salbahan of the Punjab, who was a Scythian, but they admit that Samandar Pal Jogi had tremendous influence with and power over Vikramaditya, through his Yogic adeptness. The second view is found in *Tirya Charitar* in Braji verse composed about 1698. The Jogi dynasty in Delhi was succeeded by the Chand dynasty, whose founder, Tilak Chand was at first ruler of Bahraich and the last two rulers of which were Gobind Chand (Govinda Chandra) and his widow Pem Devi (or Prem Devi). The Chand dynasty ruled for 155 years. It is this Gobind Chand, who has been identified by some Bengali writers with Gopi Chand of folklore, who was converted to Nathism under the influence of Gorakh himself or his contemporary Jalandhar. But according to Gopi Natha,¹ Gopi Chand, the disciple of Gorakh, Bal Natha,

1. S. B. S., vol. VI, 1917, pp. 19-43.

disciple of Gorakh, or Jalandhar was the son of Tilok Chand.

But equally certain with the existence of Jogis before Gorakh is the tremendous influence that Gorakh exercised, and left upon all Jogi sects after him. Although Kabir bewails "the externalistic tendencies and preoccupations of the Jogis and exhorts them to be internalistic—as do before him, besides, in fact, Gorakh himself, Charpat, Jaidev, Namdev, Gyandev, Nivrattinath, Gahinirath; and Dadu and Nanak, after him—he yet¹ asserts that all the Jogis pay homage to, recite the name of, Gorakh, who had proved himself the one conqueror of *Maya*, the Knower of Self and the rescuer even of his own teacher, whom *Maya* had earnested. Most of the Jogi sects to-day name as their founders persons, who are admitted by them to have been the disciples of Gorakh. On the other hand the Gotras or family names of some of the Bengal Jogis² show that there had been other acknowledged Yogi teachers like Kashyapa, Siva, Adinatha, Alrishi (Almyana), Anadi, Vatuka, Virabhairava, Matsyendra, Mina and Satya, whether historical or legendary, before Gorakh, who was therefore a great reformer of the Jogi order who led them to the original, pure teachings of the (earlier) Upanishada.

The whole of *Padumavati* by the Muslim poet Jayasi begun about 1520 is really an intricate allegory dealing with the Surta-Shabda Yoga of Gorakh in its entirety. Burhan-ud-Din Jannam,³ the son of Shah Miranji

1. *S. S.*, p. 185.

2. *H. V. K.*

3. *Urdū*, quarterly journal, Aurangabad, July 1927.

(d. 1496), a Muslim writer in the Deccan, who died in 1582, also refers to Jog and the Jogis, and like Kabir draws attention to the psychological equivalents of the external symbols and practices which the true seekers after God should try to cultivate.

PART I.

The Date and Place of Gorakh.

As will have been seen from the foregoing introduction, folklore, written or oral, does not help us at all with regard to the date of Gorakh. We have to seek for evidence from historical works and from the greatest common factor of the Jogi tradition.

Gorakh is mentioned in the *Bhavishya Purana* and in the *Brahma Vaivarta Purana*. He is stated to have been an *Avadhuta* in the *Naradaparivrajaka Upanishad* (Madras edition), which ends its list of ascetics with Gorakh, preceded by Sveta Ketu, Rbhu, Nidagha, Jadabharata, Rshabha, Durvasas, Samvartaka, Sanatsujata, Vaideh (Janaka), Vatasiddha, Suka, Vamadeva, Dattatreya, Raivataka. The Jogi traditions state that he was a disciple of Machhendra, Mima or Isar and a contemporary, more or less, of Charpat and Kanthad. For proof of the last one is referred to a work *Kanthadbodh*. The house of Baba Ratan of Peshawar has a geneological table¹ which is considerably long, beginning with Gorakh

1. P. B. G., printed at the Chashma-e-Nur Press in 1902, at Amritsar. The geneology runs thus:—Machbandar, Gorakh, Ratan Nath, Dharm Das, Visan Das, Narpat, Gurdas, Jodha Ram, Mathra Das, Sain Das, Bhavani Das, Lakhtman Das, Dharm Das, Punjab Das or Siddh Savai, Gusain Har Das, Gusain Sain Das, Brahm Das (the author of *Ratan Gyan*).

and Ratan. It is on the basis of these associated names that we can raise some structure. To them may be added the name of Bhairavanada, who according to Swatmarama preceded Goraksha, of Ismail, who is related in *Sabra Tantra* to have been one of the 84 Siddhas, in substantiation of which comes handy a work, called *Ismailbodh*,¹ and of Luharipa, whom Narak calls² the spiritual son (put) of Gorakh.

1. The only mystic Ismail³ in India known to history is the Sufi, who settled down in Lahore about 1005. If by this Ismail is meant Ismail, the son of Ja'far Sadiq, he died in 762. Khorasan was annexed to Transoxiana by Ismail al-Samani in 900.

2. The date of Charpat⁴ is found by the date of his disciple Sahila Varma,⁵ king of Chamba State in the Punjab hills, who flourished about 920.

3. Luharipa, if identified with Luipa of the Tibetan tradition, was born about 980 A. D. Luipa is by some identified with Bharthri and by others with Matsyendra.

1. State Library, Jodhpur.

2. *A G*, p. 870.

3. *I. C.*, October 1934.

4. *S. B. S.*, vol. VI, 1927. According to the writer of the article, some Aspects of the History and Doctrines of the Nathas, Goraksa, Chaurangi, Ghorachoh, Dharmanatha and others were disciples of Matsyendra Bala Natha, Halika Pava, Mahi Pava etc., were disciples of Goraksa. Charpata was a disciple of Bala Natha; so were Sabala, Gopi Chand and Bharthari.

Two Sanskrit works *Ananta Vakya* and *Charpata Manjari* are attributed to Charpata. In P U L. MS. No. 374, copy made out in 1804 we read that Isar and Gorakh were the Gurus and Charpat, Chanba, चण्णपहि. In *K. J. N.*, p. 69, we read of Sri Charakananda Natha who is located in Shalikut.

5. *G. C. S.*, p. 75.

4. Kanthad,¹ a Saiva ascetic, was found living on the banks of the Saraswati by Chalukya King Mulraj I, who reigned from 941 to 996.

5. According to Dr. Kalidas Nag,² the story of Gopichand's conversion to Yoga through Gorakhi (?) had become popular in Gujarat by the 12th century. One modern writer, Balak Ram Jogishar, gives 1027 as the date of the marriage of Chandravali, the sister of Gopichand, to the king of Chandra Nagar in Bengal.

6. In a couplet³ of Chauranginath, a younger contemporary of Gorakh, the Persian word *Mir* occurs. The first *Mir* known in India was Sabuktigin, who ruled from 976 to 997. *Mir* is an abbreviation of *Amir*, which is found in use earlier.

7. From a reference to Matsyendra by Abhinavagupta, who lived towards the beginning of the 11th century, Dr. Bagchi concludes that Matsyendra⁴ must have lived about 900.

1. *P. C.*

2. *The Indian P. E. N.* for 1935.

3. *N. P. P.*, vol. 11, pp. 385-405.

"If you want to kill, then kill the *Mir* of your own mind; if you want to plunder, then plunder the treasure of the vital-breath." The nature of the reference is very significant. Puran Bhagat has been identified with Chaurangi or Chaturangi. *P. N. Q.*, January 1935

4. Has Meykandar, the alleged Guru of Sri Kantba anything to do with Matsyendra?

8. Baba Ratan, after a full discussion of the history and folklore about him, is concluded by Dr. Horovitz¹ to have died in the 12th century (1199), depending upon Al Aqshahri as his authority.

9. Raja Shekhara in his *Karpura Manjari* mentions one Bhairavananda. Raja Shekhara lived about 900 A. D. In the *Hathayoga Pradipika* list of the nine Nathas, Matsyendra is the first; Sabara, second; Ananadabhairava, third; Chaurangi, fourth; Mima, fifth; and Goraksha, sixth.

10. In *Gorakhasiddhanta Sangraha*, p. 19, we have the following names of the nine Nathas: Nagarjuna, Jadabharata, Harishachandra, Satyanatha, Bhimanatha, Gharpata, Kanthadhari and Jalandhara. According to the *Antiquities of the Chamba State*, Vogel, p. 143, Nagarjuna thrived in the beginning of the 10th century.

From the foregoing material I conclude that Gorakh flourished in the 9th and 10th centuries and that the Jogis,

1. *J. P. H. S.*, vol II, No. 2, p. 163: "Pir Ratan Nath, the Jogi saint of Peshawar. He was originally a Kshatria prince of Nepal, who gave up the world and became a Jogi and a chela of Guru Gorakhnath, whose chief shrine is at Tilla in the north of Jhelum District. Both are now the recognized leaders or preceptors of the 12 classes of Jogis in the Punjab and elsewhere. Gorakh has also a temple in the Gorkhatri, besides, a sacred bathing tank two miles north of Peshawar. Pir Ratanath is said to have been commissioned by his Guru to guide the people of Khorasan. The king of Kabul granted him land for a temple at Kabul and Jalalabad. These exist up to the present day. Ratan Nath became alop at Ghazni. He visited Kandhar also. The shrine at Peshawar is a purely Hindu temple with images of Bhairo, Ganesh and Hanuman and a constant light (*Jot*) burns there. It also has a large kettle-drum and a black flag and a ringing bell. It is called a Dharmsal. The Head is called Gosain. The fairs held in connection with this shrine are those of the *Descara* in October and *Shivratni* in the month of *Phagus*." This account is supported by F. E. G.

Charpat, Chaurangi, Kanthad, Luharipa, Machhandra etc. may not have been strictly contemporary with him, but may have followed or succeeded him at very short distances, admitting, in popular account, of their classification as a group of nine chief Nathi, and that only two or three of them may have been his personal teacher, and disciples, but that the rest of his alleged 12 disciples (the names of whom vary) may really have followed him at some distance, but were roped in by popular writers to give him the full conventional quota of twelve disciples.

As to the place of birth of Gorakh, once again folklore and tradition are of little direct help. The Nepalese tradition¹ says that the oldest and first birth of Gorakh, that in Sat Yuga, took place in the Punjab. The Kanphata Jogis state that at the place called *Tilla* in Jhelum district Gorakh performed his ascetic practices, making it his principal shrine or place of residence. The followers of Baba Ratan seem to place the birth of both at or about Peshawar. Dharmanath, a follower of Gorakh, is said to have gone from Peshawar with Gorakh's blessing to propagate Yoga in Kathiawar. It is in the Punjab hills in the north-west that Gorakh is still worshipped as a god. *Dr. S. K. Chatterjee, Mr. C. R. Stulpragel, Sir George Grierson and Mr. L. P. Tessitori seem to locate Gorakh's birth-place somewhere in the Punjab. Personally I would prefer the area round Peshawar. In the Rawalpindi district there is a village called Gorakhpur.

1. *E. R. E.*, vol. 12.

2. *H. B. L. L.*; *The Sikhs*; *E. E. E.*; *E. R. E.*, vol. 12.

Here I must refer to the view hitherto generally held that it is Gorakh who gave the place Gorakhpur and the tribe Gorkha, their names. Against this I place the view of a writer who says that the word *Gorkha* is of the same derivation as *Gorkwada* and it was the Rajput emigrants to Nepal and the area below who gave it their name, which later corrupted into Gorkha.

I should also state that a modern writer, Chandranath,¹ refers to a village Chandragir on the bank of the *Godawari* to have been the natal place of Gorakh and says that he died in 393. In the *Potki Ratan Gyan*, it is said that Gorakh first met Ratan on the bank of the Godawari river.

The life of Gorakh.

The tradition in Assam² is that Gorakh was a weaver by birth. A modern writer states that he was born of Brahman parents. A Pauranic account says, taking the etymology of the names of Matsyendra and Goraksha, that Gorakh was born out of a dung-beap, over which the sacred ash given to a woman by Matsyendra had been thrown. *B. M. D.* makes that woman to have been an issueless widow. In *Gorakshasiddhanta Sangraha*, p. 40, we are told that Goraksha was the son of Siva, *Isvara-santana*. According to the Sanskrit works *Panchamatra* and *Kayabodha*, both attributed to Goraksha, during the period of his discipleship he passed twelve long years in watchfulness in the cremation ground; he had been a slayer of animals.³ But thinly veiled under all accounts is the fact that Gorakh came

1. *Y. S. V.*

2. *K. D. G.*

3. *S. B. S.*, vol VI. 1927.

from the lower, perhaps the lowest, classes in the scale of Hindu society. But as with him, so with Namdev, Kabir, Raidas in mediæval India, and Sukdeva, Narada, Vasudeva in classical mythology, lowliness of birth was justly forgotten in the contemplation of the greatness and glory of their achievement. All accounts, oral and written, testify to his early adoption of ascetic life; his life-long celibacy; his beauty and child-like (or *bala-youthful*) appearance; his deep humility of spirit, which made him lose himself in the company of his attendant followers, doing the lowest work of service for them; his passionate sympathy and help for all those in need; his constant travelling for the purpose of help and rescue; his great attachment to his teacher; his strong sense of discipline; his non-attachment to wealth, women and wine; his insistence on charity; his equal regard and concern for kings, and *chandals* and potters; his love of constant association with saintly people; and his frank and cordial welcome to truth-seekers from all classes, Hindu or non-Hindu. The number, and the long distances of the shrines or places connected with him from Assam to Baluchistan, from Ujjain to Afghanistan and beyond, show that he must have travelled a great deal and left the best impressions on all classes of people, in general, and all sects of Jogis, in particular.

It is said that at some stage in his life he sacrificed one eye so that the satisfaction of a desire of his teacher, Machhendra, could be purchased. The place of his death and burial is unknown. The idol of him at Sialkot in the Punjab shows him wearing a long cap and growing a beard. I was told by the *Mahant* of the *Tilla* that the idol at the *Tilla* too had a long beard.

The doctrine of Gorakh.

Before we can arrive at a correct understanding of Gorakh's doctrine we have to take note of two important points, which often breed misunderstanding. When a new teacher arrives and propounds a long-forgotten doctrine and popularizes it among the masses and in an order, which has members of mixed blood and character,

1. He has mostly to use technical words, partly rejuvenated and renovated, of schools and practices already holding the field, and

2. After his death only a few very close associates of his discern and retain the truth, while in the minds of all the rest, including the later philosophers of his school, the new message gets mixed up with other doctrines in the field, partly for the reason in No. 1. and partly for the other, of the distance from the master which gradually begins to lengthen.

Thus Gorakh's doctrine got mixed up with the extreme asceticism (*Jat*) of the Jains, with the *Vigyana-vada*, *Sunyavada*, *Vajrayana* of the Buddhist Nirvanists, with the *Laya Yoga* or *Kundalini Yoga* of the Tantrics, with *Sahajaism* and *Kaulaism*, and with the *Hatha Yoga*, the *Bhairavaism*, and *Kalaism* of the Hindus.

The correct clue to the particular doctrine of Gorakh is given by Swatmarama who calls it *Nadanu-sandhana*; by our contemporary Shiva Bart Lal who calls it *Surt Shabda Yoga*; by the author of *Amaraughshasana*, who calls it the path of *Sahaja Samadhi* attained through the instrumentality of the *Shabda*; by Kunbfari Pava, the author of *Virat*

Puran, who gives the psychological-metaphorical meanings, on lines similar to the *Tejobindu Upanishad*, of *Hatha* practices, and makes *Goraksha* the *devata* of a spiritual stage; by the author of the *Gorakbhodh*; by the hymn that goes under the name of *Gorakh* which is addressed to *Gopichand*; by the *Gatha*, which closes the Panjabi verse story of *Gopichand*, found in several MSS. in the Punjab University Library, Lahore; by the *Gosht* of *Lalla Jogini* of Kashmir; by the writers of *Pothi Ratan Gyan*, who belonged to the house of *Ratan*; by *Naina Yogini*, the alleged author of *Sanvara Tantra*, who calls herself a follower of *Gorakh*; and by *Nanak* (*Pran Sangli* and *Ratan Mala*) in the *Siddha Gosht*. This doctrine is found in several *Upanishads*, particularly in the *Maitreya* and the *Naradaparivrajaka* which includes *Goraksha* amongst the *Avadhutas*. It is found and praised in the *Yoga Taravali*, attributed to *Shakracharya*. It has also been traced in *Siva Samhita*. An eighteenth (?) century author summarizes it well in a Hindwi poem called *Ratan Jag Ashtang*.

In brief, the doctrine is as follows, as I have been able to understand it. The goal of human life is to eternalize real life and to understand the real self; this can be done by transcending the lower self, which consists of the vital essence—the sexual power, the vital air, and the mind. Each of the three must help to transcend itself by itself. Yet, the control of the second gives the control of the first and of the third, of the first two. The mind is controlled through contemplation, *tarka*, through the stoppage of its goings-out, *manasa*; through *gyana*, intellectual analytic perception;

through *japa*, recitation; through the reversal of its normal activity, *ultra*, till it transcends Itself, reaches the state of *Unmani*, self-transcendence. This control is to be effected in the most natural manner, with inborn facility or *sahaja*. By such control we shall rise into a supra-mental state, which is void of the working of these three but which is a positive state wherein the three higher powers, which are the essence of the higher Self, Atma, reside, namely, Divine Music, Divine Joy, and Divine Consciousness, *Sat*, *Anand*, and *Chit*, which are also called Word or *Shabda*, Union or *Rasa* and *Anrita*, and Light or *Jyoti*. This is really the fourth state above those three states, wherein the vital breath, the sex and the mind work, each predominant in one or other of the three stages. By a simple natural method of *Kevalya Kumbhaka* (prolongation of the period before intake of breath), physical, moral and mental, the vital air is controlled; by a simple natural method of trying to repeat the word given by the Guru and to listen to the inner Word (*Ajapa japa*) the sex is controlled; and by a simple natural method of the stoppage or negation or emptying out of mental activity aided by physical, moral and spiritual contemplation (not meditation), the mind is controlled. When the mind sees and resides in the mind, when the mind and *manasa*, mental activity or desire, is absorbed in the mind, when we arise above the pairs of opposites, physically, morally and intellectually, and have *samadrishti*, equal-eyedness, then come the *Asampragyata Samadhi*, and the *Kaivalya Moksha*, the absorption of the Self in the Self, beyond all dualism; the *Sahaja Samadhi*, the natural trance or the easy inborn equilibrium; the *Tur-*

yatita stage, the fourth, supra-mental state; the *Atita Sunya*, the Supreme Void which is not Void. It is the Yoga of making the *Surta*, attention, rise through the magnetic aid of the *Shabda*—imparted by the teacher, and heard within—and unite with, merge itself in, the Supreme *Self*, *Atma*. It is *Atam Jog*, *Atma Yoga*, as Charpat calls it. It is the internalistic Yoga, *the Yoga of the mind*, wherein the mental and moral equivalents of outer, external ceremonies, postures and practices are to be found and observed. It is thus *Siddhanta Yoga*, as Kunbhari Pava, calls it, the Yoga of the metaphysical, essential truth. To practise it, the control of sex is necessary but such a mental *yoga* can be carried on even in married life by suitable and requisite abstinence. Mendicancy and monastic life are not indispensable. There is no demand in this for rigorous *Hatha* exercises, or Tantric sensualities, or Buddhistic self-denials. It is a kind of *Raja Yoga* of the *Upanishads*, open to all classes, requiring a mental and moral detachment. The true *Quru's* aid (word) is indispensable for achieving what the followers of other paths achieve through difficult practices, followed by constant self-abnegation and profound contemplation. The powers to work miracles, nine *niddhis* and twelve *siddhis*, which accrue to a Jogi are mere temptations on the way. He must pass beyond the stage of a *Siddha*, who according to Alberuni did not desire liberation. The goal of *Alchemy (Rasa)*, *Tantraism* and *Hatha*¹ is not the goal of Gorakhi, who

1. *Tha* is the moon and *Ha* is the sun; they are also called the *ida* and the *pingala*. Gorakhi's Yoga can be called *Hatha* only in the sense that in the control of the mind, he seeks help from an easy, natural method of regulating the two *nadis* so that the

seeks to acquire the immortality of the spirit, not of the body, who drinks of the wine of the word (*Shabda*) and enjoys the spiritual union of *Shiva* and *Shakti*, who discards the mere cauterization of body, the temple of the spirit.

Thus, the doctrine of the true *Avadhuta-Yogi Natha* Goraksha is to be searched for, not in *Hatha Yoga* treatises but in the *Sannyasa Upanishads*, earlier and later, like the *Maitreya*, *Dattatreya*, *Turiyatitavadhuta*, *Brhadava-*

moon may reside in the sun or that two may be unified into the third *Sushumna* or *Sukshmana*. For the rest, *yama*, *niyama*, *dhuti*, *neuli* etc., are outside the pale of Gorakh's Yoga, which by Charpat is styled the *Atma Yoga*. Some one kind of posture must obviously be adopted in sitting down for contemplation. This posture is *Siddhasana*, later named as *Gorakhasana*. The psychological equivalent of the *Khechari mudra*, so often connected with Gorakh, is explained later in this book.

Even Muslim Sufis performed this equalization of breath making the moon reside in the sun, this *Zikr-i-Ibahi* (*Oang-Sohang* or *Hu-Ajapa japa*), this "control" of the tongue (*khechari*) and this listening in (*Nadasandhana Sama*). A Persian work *Ganj-i-Arar* still in MS in the Punjab University Library, consisting of the alleged teachings of *Mun-ul-Din Chishti*, clearly refers to the seating of the moon in the sun.

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The recitation of *Oang-Sohang* is referred to as late as by *Ghulam Jalani*, author of *Hir*, and in *Kashf-i-raḥ-i-Haq*, p. 36, the use of the tongue is related.

اور بوقت کشف دم زبان کو تالو سے لگاؤ
جب تک ذکر کرے زبان کو خم رکھ

Chishti like *Charpat* again and again deplores the ascetic practices of unillumined Jogis of his day and their preoccupation with the acquisition and display of powers to work miracles (*Siddhis*). *Chandranatha* in his *Y. S. P.* also does the same and rejects the use of a narcotic or wine for the Jogis.

Opposed in *Hatha* in the ordinary sense of the word, is *Sahaja*, which is the core of Gorakh's teachings, *Sahaja Sunya*, *Sahaja Samadhi*, *Sahaja Yoga*, *Sahaja Ananda*, *Sahaja Dhyana*.

dhuta, Laghuavadhuta, Nirvana, Naradoparivrajaka, and in such *Surt-a-Shabda Yoga Upanishads* as the *Tejabindu*.

The Influence of Gorakh.

If the exposition of the doctrine of Gorakh is correctly set out in the Machhendra-Gorakh dialogue, and in the verses that carry the name of Gorakh, then, finding as we do all his important technical terms (as written in the vernacular) like *Sahaj, Sumo, Audho, Atit, Mansa, Man, Urmani, Dasamdar, Asa, Nirasa, Surt, Shabd, Suraj, Goshth, Chand, Bind, Nad, Gam, Bodh*, and all his metaphors and similes reappearing again and again in the *Bhagti* saints and in several Sufi poets from Nivrutti and Gyandev to Kabir and Ravidas, Narak and Dadu to Rajjab and Sahjo, Gharibdas to Shiva Bart Lal, we must conclude that, indeed, the influence of Gorakh has been tremendous. Besides in the miscellaneous verse of these poet-saints, the vocabulary, the ideology and the picturization of the Machhendra-Gorakh dialogue or (*goshthi*) or *Gorakh-bodh* is reflected fully, and echoed in *Kabir-Gorakh Gosht*, in *Kabir-Ramanand Gosht*, in *Pran Sangli* and *Ratan Mala*, in *Siddh-Gosht* of Guru Nanak Dev, in *Ismail-bodh*, in *Kafar-badh*, in *Bharthri-Gorakh Sanbad*, in *Dattatreya-Gorakh Sanbad*, in *Siva-Gorakh Sanbad*, in *Ramanand-Gorakh Sanbad*. Gorakh's vocabulary and ideology are also reverberated in the earliest vernacular writings of the Siddhas and Pa's of Bengal, Behar and Tibet.

These facts demonstrate the spiritual as well as the literary influence of Gorakh and, presumably, his

teacher, Matsyendra or Machhendra or Machhandar or Machhindo, who, probably, hailed either from Assam, or from Ceylon, as one hit of folklore has it. When recently on return from Europe I visited Ceylon, I made enquiries and found that no one there knew of Matsyendra or Macchendra, and Goraksha or Gorakh, in oral or in written tradition, though the presence of the Jogis in Ceylon is personally vouched for by Ibn Betuteh, who went there in the 14th century, and *Sanghaldip* is mentioned by Kabir, in connection with Machhandra. Undoubtedly mediæval Indian gnosticism owes a deep debt to *Avadhuta* Gorakh, as does Sufism in India for, the contacts of all the early Sufis, who migrated to India or were born in India with the Indian Jogis are mentioned in the accounts of those Sufis, although those contacts are not given a colour which would be favourable to the *Jogis*, who, to whatever Jogi sect they belonged, did pay homage to Gorakh. The itinerary of Gorakh which the folklore in all North-Indian provinces provides, invariably includes Nepal and Afghanistan, even Persia, and Balochistan. Surely he must have penetrated into the hearts of the people far and wide to have given rise to the legends of his instruction to the Prophet Muhammad and to Ismail; of his having really been Khinzar or Khizr, the immortal Muslim Saint, as Macchandar was none other than Juma or Jomh¹; of his performance of remarkable miracles in Nepal and Ceylon; and of his vanquishing of the *Pa Siddhas* or Jogis of the order of Jalandhar in Bengal.² Anew his influence, it will not be

1. *D. M.*, pp. 52, 148-9, 152.

2. *U. G. C.*

out of place to mention a tradition¹, which, not content with the assertion that Gorakh rescued his Guru Machhandar from moral degradation, says that in fact Gorakh was the teacher, not the disciple of Machhandar, and to refer to a poem in a MS. in the State Library, Jodhpur, in which Machhandra addresses Gorakh as his *Guru*.²

In giving mediæval India this particular form of pure Yoga, which was based in *Gyana* (*Jnana*) or knowledge, Gorakh, consciously or unconsciously, heralded³ and pushed ahead, coming as he did not long after Sankracharya, the movement for the revival of Upanishadic Hinduism among the ascetic orders, which, amidst the moral and intellectual anarchy of religions and sects, and amongst the political, racial and social intermixing and consequent laxity, and with their increasing hold, during the Rajput revival, over Rajput,⁴ Sudra and non-Aryan kings in displacement of the Brahman Purohits and Bhattas, and with their possession of most erstwhile Buddhist monasteries, which then became Saiva temples or shrines, as those at Ujjain,⁵ the *Tilla*,⁶ Peshawar,⁷ had reached the lowest depths of immorality—as testified to by the folklore concerning Salivahana, Hodi, Sundran,⁸ Gopichand, Luan, Risalu, Vikra-

1. *S. G. B.* and *P. C. R.*
2. *P. U. L. MS.* No. 7340, p. 36.
3. *E. R. R.*, vol. XII, pp. 833-5.
4. *H. P. D.*
5. *G. I. S. G.*
6. *P. D. G.*
7. *J. D. S.*
8. Possibly of Odissa.

maditya, with whom Dom and Chandal Jogis had the strongest sway, found in *Tiriyā Charīṭar*,¹ 1656; by ²*Vallalcharitama* of Gopala Bhatta of Bengal; by the *Maitreya Upanishad* itself; by *Bhaja Charitra*; by *Raja Tarangini*; and by *Vetala Panchavimcati*.³ To these may be added passages from the *Narada-Sandilya Upanishad*.

Of course the evils prevalent among the Jogi sects did not cease after Gorakh. The Jogis, along with other ascetic orders, continued, in their evil-doing, as the practisers of *Hatha* and seekers after *Siddhis*, with the result that Charpat himself, Namdev, Kabir and Nanak, like others still later, had to remind the Jogis (*Kanphatas*, *Audhos*, *Darshan Jogis*) of the real internal equivalents of their external symbols and practices, and to chide them with having strayed away from the path of *Surta-Shabda Yoga*. This deterioration of the Jogis and their preference for *Hatha* and for miracle-working, like flying in the air, assuming the shape of a tiger, penetrating into the bodies of others, traversing long distances, etc., were noticed by and condemned, or just tolerated, or counteracted, by even Muslim Sufis and writers like Chishti, Farid and Ibn Betuteh. The Sufis themselves were, mostly, practitioners of *zikr*, recitation, which is not different from *Nadanusandhana* or *Shabda-Japa*, control of spirit, through recitation and listening within, and through regulation of breath. Of course, these miracle-working Jogis did some good too to Hinduism in stemming the tide of Islam and Buddhism

1. *D. G.*, pp. 517-24, 542-6, 995-1002, 1440.

2. *H. V. K.*, vol. XVIII.

3. *J. A. O. S.*, March 1935, pp. 33-6.

to some extent. However, it was not by arguments¹ or miracles² that they could raise the prestige of Upanishadic Hinduism; what they failed to do, saints like, Ramanand, Namdev, Kabir, Nanak and Dadu did, by adding Bhagti to Yoga, by throwing the doors of real Bhagti and Yoga open to all and by revealing the deeply spiritual, transcendentalistic and mystical truths of the *Upanishads* once again through the word of mouth and through personal living, *just what Gorakh himself had desired and done*. It may be that a particular sect of the Jogis of the Punjab came more completely under Gorakh's influence and through its further branchings out carried on his mission and retained his inner doctrine. This sect now calls itself the Kanphata sect in Northern India, its other name being the sect of *Darshan Yogis*.

Only the Nath Jogis attached to the Tilla in Jhelum district trace their spiritual lineage direct to Gorakh; all the rest while paying homage to him, name as the founder of their particular seat of authority and spiritual dispensation, some other Nath, either one of the famous nine Naths, or one of the twelve followers of Gorakh, or one of the eighty-four Siddhas, whom they also revere, combining their reverence of Gorakh with the worship of Siva, Bhairon (Bhairava), Devi, Hanuman and Balasundari. A great straying away from the teaching of Gorakh, indeed!

A good deal of Yoga literature in Sanskrit appeared after the death of Gorakh, who had popularized

1. *Jaunpur Dt. G.*, p. 150.

2. *II. I.*, vol. 2, p. 548, and *T. F.*

Yoga among the Hindu masses as well as among the Hindu Kings. His hold over Kings and his conversion of several of them is particularly stressed by Guru Gobind Singh (1666—1708) in his autobiography in Hindi verse, called *Bachittar Natak*. Yoga literature by the Jain Acharyas and the Buddhist writers, also came out in increased output in the 10th, 11th, 12th, 13th and 14th centuries. We may mention the works on Yoga attributed to Amrita Gata, Bhoja and Davendra. Saiva temples and Saiva Yoga writings in the vernaculars also multiplied under the Chalukyas, the Pratiharas and the Pramaras.

PART II.

An Account of the MSS. Utilized.

Gorakhbodh. An undated and incomplete manuscript-copy, some folios missing, of the Machhandar-Gorakh dialogue, called *Gorakhbodh*, *Svami-Sevak Sanvad*, with 122 Slokas in all, written in Hindi script, was found by me in the Punjab University Library, Lahore. A copy of another MS. copy of the same work was obtained by me from the State Library, Jodhpur; it contained at the end a few more lines, dealing with the six *chakras* or nerve-centres in the body. There is a third MS. copy at the Jain Mandir at Patti. I have consulted that as well. At the Mandir also exist *Datta-Gorakh Gashti*, *Mahadeva-Gorakh Sanvad* and *Pran Sanbali* of Chaurangi Nath, disciple of Machhendrar.

The Poetry and Prose of Gorakh.

The poetical compositions with Gorakh's name were found: in *Banarasi Vilas*, a Gujarati work, prepared

by a Jain poet, Banarsi Das (16th century) and published at Bombay in 1905; in an anthology, *Shabad Shalok*, of the vernacular poetry of Hindu, Muslim and Sikh saints from Jadabharata and Bharthrihari to Gharibdas and later prepared by some one in Sind, published at Lahore, in the Gurmukhi script, in 1901; in the articles published by Mr. Barthwal in *N. P. P.* and *Kalyan*, special Yoga number, two Hindi monthly magazines published from Benares and Gorakhpur respectively. All the three agree in their readings of the lines common to them. The prose of Gurakh is found in a MS. in State Library, Jodhpur.

The Udasa of Gopichand.

The *Gatha* and a poem in *Roga Ramkali* are found in several MSS. in the Panjabi and Hindi scripts in the P. U. L., Lahore, and all readings agree. I may refer to MS. No. 374, in particular, copied out in 1804.

The Poetry of Charpat.

The poetry of Charpat was found in MS. No. 5651 in the Punjab University Library, Lahore, in Hindi script and in a MS. in Hifz-ul-Ulum private collection, Lahore, dated 1711. Charpat's verses are also found in the published anthology called *Shabad Shalok* (*Shabda Sloka*) already referred to.

Age of Gorakhbodh.

Respecting the age of Gorakhbodh, Grierson¹ places it in the 14th century. Personally, on philological and stylistic grounds, I would place it in the 11th century, if not even earlier. For one reason, it makes little distinction between prose and poetry and is extremely crude, an ad-

1. *E. E. E.*, vol. 12, pp. 834-5.

mixture of half a dozen different metrical forms, and full of assonances. For another, the verbs are from west-Panjabi Rajputani, Purbi and Vernacular Hindustani,—all jumbled up; the Aorist serves the purpose of about all the other tense forms. For a third, the phonetics is that associated with Rajputs and Rajputana; the form in which words from Sanskrit are written, phonetically vernacularized, certainly bespeaks its great antiquity. The preference for ā, and b for v, ṇ for n and n for ṇ is one phonetic peculiarity.

Altogether, the language is much nearer to the (pidgin) Sanskrit works attributed to Nathas like Goraksha, Jalandhara, Charpata, etc., mentioned in *S. B. S.*, *G. S. S.*, and in *S. S. P.* In the first we are told of *Ananta Vakya* by Charpata; *Siddhanta Vakya* by Jalandhara; and *Maha Santa Vakya*.

The dialogic form is the classical convention for the exposition of spiritual matters; it is found in the *Upanishads*, the extreme brevity of whose content characterizes this epigrammatic *Gorakh-bodh*, as well. The material and stylistic echoes of *Gorakh-bodh* or *Gosthi* are found in Farid of the west-Punjab who lived from 1173 to 1265.

Could this particular dialogue have been written by Gorakh himself? The only instance known to me of such dialogues—in this case, imaginary, between Jogis, including Gorakh, Machhandar, Bharthri, Gopi Chand, Charpat and Luharipa on one side, and Nanak on the other, written or reported by Nanak himself, found in the *Adi Granth*, pp. 938-946—is that of Nanak.

The Language of Gorakh.

As to the poetry bearing the name of Gorakh, it is in many metrical forms and stanzaic arrangements, and its language shows the same characteristics as are revealed by the poetry of the other Jogis, who appear in a MS. Jogi poetical anthology with Mr. Barthwal, who has so far given to the public only a few extracts from the collection. About the linguistic features of Gorakh's prose and poetry, Prof. A. S. Upadhyaya of Hindu University, Benares, says ("The origin and growth of the Hindi language and its literature" in Hindi prose, 1934, pp. 147-9):

उनकी रचना में विभिन्न प्रान्तों के शब्द भी व्यवहृत हुए हैं जैसे गुजराती नी, मरहठी चा, और राजस्थानी चोलिवा, घरिवा, चलिवा। उनमें संस्कृत तत्सम शब्दों का अधिकतर प्रयोग है जो प्राकृत प्रणाली के अनुकूल नहीं। फिर भी उनमें अपभ्रंश अथवा प्राकृत शब्द मिल ही जाते हैं। हिन्दी तद्भव शब्दों की तो उनकी रचनाओं में भरमार है। कभी कभी न के स्थान पर ए कार का प्रयोग भी करते हैं। अपभ्रंश का उनकी रचनाओं में अवशिष्टांश है अथवा उनकी भाषा पर पंजाबी भाषा के प्रभाव का सूचक है।

The obvious conclusion is that here is a language, which has been recently forged out of *Sanskrit*, *Paishachi*, *Apabhramsa* and the *Desi* languages in the Punjab, and is an instrument employed by one, who has travelled over the whole of north-India and has preached his gospel among the lower classes, as well as the Hindu Rajput population, which had, through its extensive emigrations, spread all over north-India, the Punjab, Nepal, Bengal

and Gujarat. And yet the language is simple, direct, expressive, polished, phonetically well-formed and grammatically well-provided with well-defined rules, too good enough not to have been in existence already for at least 2 to 3 centuries. The influence of Arabic-Persian is distinctly visible; there are Arabic-Persian words in Gorakh, in Gatha and in *Gorakh-bodh*. The language of these writers from the Punjab—Gorakh, Charpat, Kanthad, Kapil Muni, Chauranginath—when compared with that of the later *Bhagti* saints shows another thing, that, the vernacular used in preaching by itinerant religious teachers, acquires a sacred universality, and is very slow to change, never willing to depart from the type set. All the linguistic, phonetic, stylistic and rhetorical vagaries, aberrations and varieties are retained by the long line of the goshtis, dialogues, and the still longer line of successive saint-poets. I call this language *Hindui*, which may be called old *Khari Boli* or Sant Bhasha, which bears the clear impress of the Kshatriyas, Rajputs, Ahirs, Gurjars, of the lower classes, of itinerant religious singers.

The writings of Gorakh's contemporary and successive *Nath* poets, of the *Pa Siddhas*, *Acharyas* and *Avadhutas*, of the Hindu and Muslim *Bhagts*, of the Sikh *Gurus* amply bear our conclusions; the wide resemblance in the poetical writings of these four groups of writers points to the prevalence of a vast, socio-religious atmosphere, in which the ascetical-literary men of different religions breathed, imbibing influences from the atmosphere and from each other, and advancing, all together, the cause of Mediæval Indian mysticism.

The Language of the Siddhas.

Yoga¹ is found annexed, from the 5th century, by all the co-existing religions, Vaishnavism, Shaivism, Buddhism², Jainism. Siddha means an adept. We, therefore, find Jain Siddhas, Buddhist Siddhas, Saiva (Nath) Siddhas. Both the Buddhists and the Naths claim to have had 84 adepts. Several names are common to the Buddhists and the Saivas (Naths)³, and to the Naths and the Jainas⁴. Imitation and emulations are natural, and useful to some extent but they are the source of great confusion also, both to the laymen and the historians. Several Nath Siddhas who hailed from north and east of India were known as Pa's like the Buddhist Siddhas. Speaking generally, the Siddhas of the Punjab, Rajputana, Sind, Gujarat, Maharashtra, and the Deccan are found bearing the title of Naths (even some who are Vaishnavas and Jains), while

1 H. B. T., Thomas, 1933.

Yoga is also very old and among Yoga practices were many which might be performed for worldly purposes. These practices too increased and were elaborated by Mahayana and there is little doubt that they opened the way to Tantrism. It was among the Yogacharas that Tantrism developed.

Tantric Buddhism was certainly flourishing in the 10th century. It is not properly speaking a development of Buddhism, but an amalgamation with a form of religion called Tantrism which affected certain branches both of Buddhism and Hinduism.

2, *Ibid.* It would be of great interest to find out how the Sunyavada of Mahayana has crept into Hatha-Yoga.

3. S. B. S., vol. VI. That many of the Buddhist Acharyas were identified with the Nathas, who were known as Siddhas, is indeed a fact. The history of Tantrik literature, specially that of the Tripura section, abounds in the names of Nathas.

4. C. J., 1891, vol. XIX, Part I. 1892. The correspondent of Punjab Notes and Queries points out that some of the names given for the twelve sub-divisions of Jogis agree with those of the Tirthankars of Jainism.

the Siddhas¹ of the U. P., Behar, Bengal, Nepal and Tibet are found having the title (name-ending) of Pa².

The language of the Pa's differs from that of the Nath's; the main difference is that while the one has more of Prakrit³, the other shows more of Apabhramsa⁴, or Maharashtri. But even the former shows features, which justify the conclusion⁵ that the ultimate literary origin of

1. *C. I.*, 1891, vol XIX, Part 1, 1892.

Jalandhar and Kamphanath (Kanipa) are by some identified with the Oghars while Gorakh and Machhendrar Nath are connected with the Kanphatas, the sphere of action of the former was Bengal and Bihar; of the latter the North-Western Provinces and Punjab. The Kingri or Kungu (of the Nath's) is stated by Ami-Akbari to be an instrument of music associated originally with the Punjab.

2. *Ibid.* The panth of Jalandhara Nath is often termed the Pa-Panth from the fact that its members in place of Nath adopt after their names the termination of Pa which is the Tibetan equivalent for the more familiar *wala*.

3. *M. E.*, 1927, K. P. Jayaswal. In the Prakrit volumes composed in the 10th century we see Hindi emerging in its earliest form. New verses, unknown to Prakrit literature but known to Hindi and to Hindi exclusively are employed, and the verses are rhymed—a feature, again, unknown to Prakrit. A feature more important than these is the adoption of grammatical forms which is a clear breaking away from Prakrit. The vocabularies are still mainly Prakrit or Prakritic with an introduction of new *desi* words but the grammar is essentially the grammar of Hindi or old Hindi (Hindwi—*M. S.*)

4. *PTFOC.*, Poona, vol. 2. Lastly there are smaller works in Apabhramsa called Sandhi, e.g. Chaurangasandhi, Ragas and Stotras. Apabhramsa—It shows us the parent of some of the modern vernaculars, especially the Gujarati and Rajasthani. The printed works and MSS, of Apabhramsa so far known to us almost exclusively hail from that part of India where the two languages are spoken to-day.

5. In Bengal we find a type of Apabhramsa long in use in Buddhist texts and a much degraded form Avahattha is evidenced in the Prakrit Pingala, 14th century, but the basis even of this Apabhramsa is Maharashtri not Magadhi, testifying to its ultimate Western origin. *H. S. L.*

these vernacular successors to literary Prakrits is western. The Rajputi character of the language of the Naths, containing Paishachi and Desi words and grammatical features, has led writers to conclude that Gorakh and Gopichand were born in Rajputana. The presence of some features of (Ardh) Magadhi in the writings of the Pa's has persuaded some writers to infer that their language must be called oldest Bihari and oldest Bengali. But the fact seems to me to be that in these centuries, 8th¹ to 11th, these itinerant saints, whose association with all social and political classes, and dissociation from the caste system,² is established, produced through their constant

1. *M. B.*, Jan. 1935. Among the stories of 84 Siddhas or Mystics of the Tantric School of Buddhism which flourished in India around the 8th century there is one of a hunter, called Savari.

2. I believe that almost all these saints hailed from the lower classes. I have somewhere come across a hint from Dr. Winternitz, which he later seems to have given up, that the most prominent part in the development and spread, through speech and writings, of the Yoga, Tantra, Mantra and Yantra from the 1st to the 15th century was played by the lower classes known as untouchables. Kabir gives a list when he (*K G*, p. 217) volunteers to serve God in several capacities, as Kubhira (potter), Dhobi (washerman), Chamma (skinner), Teli (oilman), Chhatri (soldier) [As Chhatri he would achieve both *Jog* and *Jugti*], Badhti (carpenter), Avadhu (avadhuta—one freed from all ties), Badhik (bird-catcher, hunter), Banijara (pedlar), Juvari (gambler), Khevata (ferryman). He gives one more, without actually naming him but specifying his work, rope-twister. Avadhuta was a general term for the "non-Brahman" ascetics who were freed from all ties, particularly of caste, and who accepted Yoga or Yoga and Bhagti, whether they were Saivas—Sannyasis and Jogis, or Vaishnavas—Bairagis. In the *Siddh Gosht* of Nanak, we have *Ishar* as *Nigrahi*, Gorakh as *Audhuti*, Gopichand as *Udasi*, Bharthar as *Bairagi*, and Charpat as *Pa-Khandi*. *Sansari* is the opposite of *Audhuti*. *J. A. S. B.*, 1935, vol. I. "The followers of the new creed of Bhakti were given the name of Avadhutas or emancipated, by an early teacher of the faith which signified their comparative freedom from the bond of the ancient prejudices." We know from Sanskrit plays that linguistic differences were not only horizontal—geographical, but vertical—social, as well.

travelling and *Sat Sanga*, an almost common language of religious songs, which cannot strictly be called a literary language and yet which was some degrees removed from the spoken tongues, and had acquired several stylistic and material conventions, derived from continuous practice and tradition and from the various Prakrit dialects, particularly Jain Maharashtri. The language of some of the lesser-known Siddhas and Naths is very close indeed to the Sanskrit¹ (pidgin) writings attributed to them while the language of the more popular Naths has through constant association with the phonetics and grammatical peculiarities of the people of the different provinces who followed those Naths, become transformed into almost middle, instead of the old, vernacular. Such is the case with Gorakh. In the case of Kanipa, more or less contemporary with Gorakh, who hailed from the east of India, whose work has not much moved on the tongues of the masses and has been preserved in MSS. and has, if at all, acquired some superadded features of middle Bengali and middle Tibetan, we find Prakrit predominating. I have given in the third part, a few verses² of the Siddhas,

1. There are short Sanskrit tracts attributed to Matsyendra, Jalandhara, Gorakha, Bhairahari, Charpata. *S. E. S.*, vol. 2. I. II. Q., 1927, mentions a work *Lakṣmīpadagītīkā* of Luṣpa, fisherman, disciple of Savaripa. Luṣpa rose to be the writer in the employ of Samantasubha, the king of Uddiyana. It should be added that Uddiyana is the name of a *Bandha* in Yoga.

2. *K.*, pp. 760-4. The writer says that Ismail Siddha was a Sindhi, and that Gorakh, as an adept, became known as Murari Dev. The Ismailians came to Sind, with the escape into that area of the descendants of Mohd. Bn Ismail (d. 762). Their arrival would lie in the 9th and 10th centuries. Does the word *Kafar* in *Kafar-bodh* by Ratan Nath refer to a Karmatian? Ahmad or Karmat rose about the year 891; he was the founder of the Karmatians, who appear to have pushed themselves outwards into the

Kanhapa¹, Sarahapa, Bhusukacharya Shantideva and Kumbharipa to enable the scholars to study doctrinal affinities and linguistic differences.

valley of the Indus at an early period. From Albiruni we learn that the Karmatians destroyed the great idol at Multan and the heretical chief whom Mahmud of Ghazni drove away from that town was no doubt a member of this sect.

1. Sankrachaya in his *Anandalahiri* refers to a Shaiva saint of the Tamil country, named Kannaappa.

PART II.

B—The Poetry of Gorakh.

I. Ragu Bhairau.

O Siddha, wander not to other places; within thy body resides the Essence, the Truth. Seek the one who speaks; die while still alive by reversing the process; rise into the heaven by natural ease; thereby you will not have to suffer at the hands of Death and you will go across.

When I got news of the Home, the Palace, I succeeded in purifying and controlling the vital air; I acquired the vision; I realized, and my wanderings ceased. Without the medium of an idol I glimpsed the Unseeable, the Unknowable, the Unmeasurable. (Or, I saw the Unseeable, the Unknowable, the Unmeasurable as the Formless One)

Inside the topmost, the music sounds; age and death and disease have vanished; with the Void has the cord of music got linked; the Truth, the Reality, the Essence is now revealed as the sounding of the Divine music.

The man of the world lies low engrossed in the objects of senses, while the Sannyasi resides high in the unknowable fortress; Gorakh says, listen, O ascetic, I have attained to the Consciousness of the Formless One.

II. Saloku.

He is Sati who conquers death; he is Jati who keeps ever young and retains the child in himself; I eat easily digestible food and in little quantity; says Gorakh, such (or that) is my body.

III.

By eating sour things one loses one's vital elan; by eating spicy things one grows old; by eating sweet things various diseases crop up; Gorakh says, O Siddhas, you should eat and drink properly and with great discrimination.

IV Saloku in Jog Ramkali (Rag).

O teacher, don't do such a thing as may cause the loss of the great elixir alchemic.

The tree by the river bank and the man by the side of the woman, verily they cannot expect to last long. The restlessness, the unfettered activity of the mind causes the "backbone" to wear away, and the body perishes.

The knees totter, the tummy has loosened, the hair has assumed the colour of the wings of the heron; the alchemic elixir has been drunk off by the lioness with the result that the desire for sexual satisfaction has increased still more appallingly.

During the day the lioness tries to charm the gods and men, and at night she dries up the sea; these stupid, unseeing, animal-like persons yet every moment feed the very lioness.

He goes and buys the lioness with his life's earnings; the mother is happy that her son has married. The fact is that canker has entered into the fresh, tender, moist tree and it will eat it away, root and branch.

The lioness takes our time, our vitality, our whole constitution. Gorakh Rai says this lioness has swallowed all the three worlds.

V.

Ton much food gives a kick to one's sex-hunger, one loses discrimination and hankers after sexual satisfaction; one thereafter likes to sleep well and long and thus soon falls a prey to death; one's mind is never at peace. If one eats (in excess) one dies; if one does not eat at all one is starved to death. Gorakh says, O disciple, only the disciplined one crosses over.

He who controls his food reaches the heaven and remains there for ever; he who controls water sees the light within. He who controls his sex-hunger, saves up the elan-vital or the life force and he who controls sleep is never devoured by death.

Know that light comes from the union of the inner music and the elan-vital. Liberation lies in the transcendence of the physical body. When one attains to that, says Gorakh, one sees Him moving to and fro right before one's eyes and one unites with Him.

VI. Chaupai.

He who thinks that every sexed woman is passionate, he who thinks that every man with a male organ is a real, full male, he who thinks that every one devoid of a sex-organ is impotent, verily, says Gorakha, all three will lose themselves.

He who calls himself a Jogi just because he has left his home and hearth, he who calls every householder as necessarily an enjoyer of sense-objects, he who does not look into the inner objective of a person, verily, says Gorakh, they all are fools.

He who calls himself a knower just because he has read a few books, he who thinks the highest goal is the control of breath, he who does not seek to realise the Supreme Truth, Essence, verily, says Gorakh, they are utterly irreligious and unspiritual persons.

He who calls himself great because he has accumulated wealth, he who thinks the poor fit for enslavement, he who gives up a part of his possessions and proudly calls himself a charitable person, verily, says Gorakh, all three are unknowing ones.

He who travels the path of discipleship with a delicate constitution, he who claims greatness because of his strong body, he who calls a man old just because his body has worn out or has suffered from age, verily, says Gorakh, all three are stupid ones.

He who tries to know the Reality without self-realization, he who burns away his body without the aid of the fire of meditation, he who has resorted to silence not really because he has become intoxicated with true knowledge, verily, says Gorakh, all three are ignorant ones.

Listen, O disciple Chunian Munian, the innocent one, the world is getting topsy-turvy on account of its perverse understanding. The true teacher points out the path of natural ease; he who indulges in querulous discussions of the teacher's word is blind, indeed.

C.—Gorakh Bodh.

Gorakh.—O Lord (Swami), you are the Master Teacher (Satguru Gosain), and I am but a disciple: may I put a question, which you would kindly reply to and

resent not! To start with, what ideal (lakh) should the disciple put before him? Do tell me for you are the true Teacher.

9966

Machhendra—Let the unattached (awadhū, avadhuta) live at the monastery (hat) or be on the road, resting in the shadow of the trees; he should renounce lust, anger, greed, attachment and the great illusion of the world (Kama, Krodha, Lobha, Moha and Maya); he should hold converse (gosht)² with himself and contemplate the Unknowable (Agama); he should sleep less and eat little. In the beginning the disciple should live thus. Thus speaks Machhendra. 2

G.—What should he see, what contemplate and what treat as the essence (sar); with what should he shave his head and with the knowledge of what should he try to go across?

M.—He should see himself, contemplate the Unknowable (Agama), and fix upon the Reality as the essence of all knowledge; he should shave his head with (or after receiving) the word of the teacher,³ (Guru ka Shabda) and should cross over with the aid of Divine knowledge (Brahma Gyana). 4

G.—What is the teaching (upadesh) of the Guru's order or doctrine (Ades)? Where does the void (Sunya) reside? Who is the Guru of the music, the word (Shabda)?

M.—The most wonderful (anupam) is the teaching of the Guru (Ades); the void (Sunya) resides within us and Realization (parcha or parichaya) is the teacher of the word (shabda). 6

G.—What is the form (rupa) of the mind (mana)? What is the figure (akar) of the air (pavana)? What is the direction (disa) of the ten and through what door can the control be effected?

M.—The void (sunya) is the form of the mind; the figure of the air (pavan) is figurelessness (nirakar); the direction of the ten is unsayable (alekh) and the control lies through the tenth door. 8

G.—Which is the root (mula) and which the creeper (bela)? Who is the Guru and who the disciple; with what essence (tatt) one can go about alone?

M.—Mind is the root and air is the branch or the creeper; the word (shabda) is the Guru and attention (surat or surta) is the disciple. With the essence called deliverance (nirbana tat) Gorakhrath wanders about, himself in himself. 10

G.—What is the semen or seed (biraja) and what the womb or the field (khetra)? What is direct hearing (sarvan), or which is the ear? Who sees or what is seeing or which is the eye (netra)? What Joga and what method (Jugti)? What is liberation (mocch)? And what is salvation (mukti)?

M.—The word (Mantra) is the seed or semen; intellect (mati) is the womb or land; and attention (surti) is the hearing, and vision or discrimination (nirti) is the seeing or the eyes; the ocean (Uram) is Joga and the earth (Dhuram) is the method; light (joti) is liberation and the refulgence (Juala) is salvation. 12

G.—Which is the tree without a trunk, and which is the parrot without wings? Which is the dam (palu) without a shore (tir), and who died without death (kal)?

M.—Air (pavana) is the tree without branches; mind is the parrot (sua) without wings; patience (dhira) is the dam without bank (or water if we read nir instead of tir); sleep is dying without death. 14

G.—In what house (ghar) is moon (chanda) and in what is the sun (sur)? In what house does Time play the music (Tur, a musical instrument)? Where do the five elements (tat) acquire unison, equipoise (sam rahai)?

M.—The moon in the mind; the sun in the air; in the void (sunya) Time plays on the musical instrument (tura) and in the house of knowledge the five elements reside in equipoise (sam). 16

G.—What is the moonless night (amavas) and what manifests (pariba)? Which or where is the great elixir (maha rasa) and whereto with it do we mount? At what place does the mind reside in the state of self-transcendence (unmani)?

M.—The sun (ravi) should be treated as the darkest night; the moon should be made manifest; the great elixir of the lower (ardh) should be taken to the upper (urdh); in the heaven within us (gagan) does the mind reside in self-transcendence. 18

G.—What destroys the bad word (kusabda) and where does the good word (susabda) reside? On what side (mukha) does the air of the twelve fingers reside?

M.—The good word swallows or catches the bad word and itself resides within (nirantar); the air of twelve

fingers is controlled (*rahai*) through facing the Guru or through the instrumentality of (submission to) the word of the teacher (*Gurumukha*). 20

G.—Who is the Guru of the first (*Adi*)? Who is the husband of the earth (*dhartri*)? What is the home of knowledge (*gyana*)? Which is the door (*duvar*) of the void (*sun*)?

M.—The eternal beginningless (*anadi*) is the Guru of the first Guru (*Adi*); heaven (*anbar*) is the lord of earth; the Consciousness of the Awakening (*Chetan*) is the home of knowledge, and realization (*parcha*) is the door of the void. 22

G.—Through the realization (*parchai*) of what is the attachment with the Illusion (*maya moha*) broken; how can the residence of the moon (*Sisihar*) be pierced; how is the dam (*bandha*) applied and how can the body (*kandha*) be made immortal (*ajar var*)?

M.—With realization (*parchai*) coming to the mind, the attachment to the world ceases; with the control of the working of air the moon (*sisihar*) is destroyed; the acquisition of real knowledge (*gyana*) applies the dam and the aid of the teacher (*Guru parchai*) gives us immortality. 24

G.—Where do mind and air and the word (*shabda*) and the moon reside?

M.—The mind resides in the heart (*hirdai*); the air resides in the navel; the word (*shabda*) resides in the form (or inclination); the moon resides in the heaven (*gagan*).

G.—If there had been no heart (*hirda*) where would the mind have rested, composed? Had there been no navel where would have air rested unmoved? Had there been no form (*rupa*) where would have the word (*Shabda*) resided? Without a heaven where would have the moon been?

M.—Without the heart, the moon would have resided in the void; without the navel, the air would have resided in the formless (*Nirakar*); without form (or light, brilliance, inner bent, if we read *ruchi* instead of *rup*), the word (*shabda*) would have resided (*rahata*) in the unmanifest (*Akula*); without the heaven, the moon would have resided in the Divine Lover or in the Fearless or in proximity (*abhika*). 28

G.—Had there been no night, where would the day have come from? Without the day, where would the night merge in? When the lamp has extinguished, where has light taken its abode?

M.—Without the night, the day would have merged (or gone) into the nature's own calm and ease (*Sahaj*); had there been no day, the night would have passed into nature's own rest (*Sahaj*); on the extinguishing of the lamp, the light passes into the Within (*nirantar*); had there been no air then the Air-Man (*pran purus*) would have resided in the void. 30

G.—Who is the creator of the body (*kaya*); wherefrom has light (*tej*) been created? What is the mouth (*! muha or muda !*) of Divine knowledge (*Brahma Gyana*)? How can the Unseeable be seen?

M.—The *Brahma* is the creator of the body (*kaya*); out of truth, consciousness, power, reality (*sat*) has fire or

power (tej) been created; the void is the mouth (muda or muha) of Divine knowledge (Brahma Gyana); and through the teacher and disciple relation can the Unseeable be seen.

32

G.—How many lakhs (hundreds of thousands) of moons are there in the body? How does the odour reside in the flower? Where does the butter hide in the milk? How does the soul (jiva) conceal itself in the body?

M.—There are two lakhs of moons in the body; the odour is the conscious (ness) (chetan) in the flower; the butter is the inwardness of the milk; the soul (jiva) is the all-pervasiveness in the body.

34

G.—Had there been no body where would the sun and the moon have resided? Had there been no flower, where would the odour have been? Had there been no milk where would the butter have been? Had there been no body, where would the spirit have been?

M.—Without the body, the sun and the moon would have been Within; without the flower, the odour would have lived in the Indestructible, the Indivisible (Aohad); without the milk, the butter (ghiv or ghee) would have resided in the void; without the body, the spirit would have been in the Supreme Void (Param Sunn).

36

G.—Where do the moon and the sun live, where the essence, the root of the word (nad) and the vital-power (bind)? Where does the swan mount up for drinking water? To what place (ghar) do you bring the reversed power (ulti shakti) to rest?

M.—The moon resides in the upper (urdha) and the sun in the lower (ardha); the essence, source of

music and sex-power (nad and bind) resides in the heart; to the heaven goes the swan (hans) for drinking water, and the reversed power (shakti) is brought back to the Self, its real, original home. 38

G.—Where does the music (nad) rise; where does it acquire balance or rest; how is it made to stand still, and where is it finally merged?

M.—The music (nad) rises from the Unconditioned, Unknowable (Avigata) or the Formless one (Onkar); gains equipoise in the void; you can stop it through the air and it vanishes, unites with the sky, or the Stainless, Formless (Niranjan). 40

G.—If the music (nad) sounds not, if the power acts not, if the heaven is not there to draw our hope, were there neither music nor vitality (nad nor bind), then where would the Air-Man (Prana Purusha) reside?

M.—The music (nad) sounds, the sex-power (bind) moves; the heaven (gagan) attracts desire; but were there neither music nor power (nad nor bind) then breath would reside in the Within (nirantar). 42

G.—When form dissolves and the Formless remains, when water becomes air, when there is neither sun nor moon, where does the swan, the spirit, the vital air (Siva, the sun, a mantra) (hans) live?

M.—The Person of natural ease (Sahaj hans) resides after the play in the Person of the void (Sunn hans); when the form becomes Formless then the spirit (hans) resides in the Supreme light (Param Joti). 44

G.—What is the root (mul) of the rootless (Amul)? Where does the root reside? Who is the Guru of the goal (pada)?

M.—The void is the root of the rootless or the root: the root resides within; the Guru of the goal is liberation (Nirban). 46

G.—Where does the breath (prana) rise? Wherefrom does the mind come? How is the speech (vacha) born and where is it absorbed (vilijate)?

M.—The birth of the mind is from the Unconditioned, the Formless (Avagat), of the breath from the mind, and of the speech from the breath; the speech is dissolved in the mind. 48

G.—Which is the lake and which the lotus? How can we ward off the angel of death? How can we reach the Unseeable, Unreachable (Agochar) world?

M.—Mind is the lake and air is the lotus; by becoming upwards—faced (Urdh-mukhi) you can ward off the angel of death; through knowing the lower and the upper one have the knowledge of (attune oneself to) the Unknowable (Agochar Iiv lahai). 50

G.—Which is the difficult, and which the easy, union, piercing (sandh), and through what nerve-centre (chakra) can the moon be made stable? How can the conscious mind attain to self-transcendence?

M.—The Pure (Anila) and the Stainless (Vimal) are the difficult and easy forms of union (sandh); the dam is to be applied above the chaki nerve-centre (chakra); the ever-awakened, contemplative, fearless mind can attain to self-transcendence (unmani). 52

G.—How came about birth? How did the first consciousness begin (*ad ki surat*)? How was I born?

M.—As the oil is in the seed, as the fire is in the wood, as odour in the flower, so does reside the spirit (*the devata*) in the body (*deh*). 54

G.—What drives ahead the conch-like (*sankhini*)? Where does the elixir in the arched vein (*banka nala*) go? As the breather goes to sleep, where does the breath (*prana*) in the body (*pinda*) reside?

M.—The natural ease (*sahaj subhai*) can drive the conch-like (*sankhini*); the arched vein (*banka nala*) resides in the navel; as the breather goes to sleep, the breath in the body resides in its own shadow or resides undivided (*api chhaya* or *aparchhinna*). 56

G.—At what nerve centre (*chakra*) is the moon stabilized? At what nerve-centre (*chakra*) is the union or penetration (*sandh*) applied? What nerve-centre (*chakra*) controls (*nirodha*) the air? What centre (*chakra*) imparts knowledge (*pramodh*) to the mind? At what centre (*chakra*) should attention (*dhyana*) be centred (*dhariye*)? At what centre (*chakra*) should one rest?

M.—The higher (*Urdh* *chakra*), the lower (*Ardh* *chakra*), the western centre, the heart centre, the throat (*kantha*) centre, the Gyana (*Agya*) *chakra*. 58

G.—Which is the garden, the town and the mandal? In which city is the Guru? If I forget it, how am I to cross over?

M.—Whoso gives up speech he has achieved the void of the manifoldness (*maya sunn*): in contemplating that, one rises above good and evil; by an understanding of Siva and Sakti, one can attain to self-transcendence (*unmani*). 60

G. By what stalk of the lotus (*nala*) can the liquid (Siva) be drawn up? How does the soul (*jiva*) drink it? How can one residing in the womb of the mother, drink the elixir?

M.—It is collected through the conch-like Vein; the soul (*jiva*) resides in the middle nadi; while residing in the womb of the mother he drinks it through the bank vein. 62

G.—What is the house (*graha*) and what the habitation; in what womb does he remain for ten months? Through what mouth does he drink water and through what mouth, milk? In what direction was the body born?

M.—The Pure, The Formless (*Anil*) is the house (*graha*) and the Unconditioned (*avagat*), the habitation (*bas*); in the womb of the Beyond (*Atit*) he remains for ten months; through mind he has water and through air (*pavan*), he drinks elixir or milk (*amrit*); in the direction of the One (*Onkar*) does the body take birth. 64

G.—In what void (*sunn*) is he born? In what void (*sunn*) is he absorbed?

M.—He is born in the void of Nature's own rest or ease (*Sahaj Sunn*) and the Satguru gave him instruction at the void of nearness (*Samip Sunn*); he then got absorbed

in the the void of unattachment (Atit Sunn). He then explains to you the essence of the supreme positive void (Param Sunna). 66

G.—How can one attain to the trance of equipoise or equilibrium (Samadhi)? How can one get rid of the disturbing factors (upadhi)? How can one enter the fourth (Turiya) state? How can one make one's body (kandh) changeless and deathless?

M.—The young person (bala) enters the trance (Samadhi) through the mind; he gets rid of the disturbances through the air (pavan); he acquires the fourth state (Turiya) through attention (surat) or realization (Gyana) and through obeying, turning to, the Guru (Guru-mukh) he attains to immortality. 68

G.—Who sleeps, who wakes, who goes to the ten directions? Wherefrom the air comes rising? How does it raise sound from the lips, throat and the palate (talika or taluka)?

M.—The mind, or the absorbed (liv) sleeps; the air or the conscious (chetan) awakes; the imagination (kal-pana) goes out to the ten directions. From the navel the air arises, it goes up and produces sounds from the lips, throat and the palate (taluka). 70

G.—What is the conscious? What is the essence or awakening (sar)? What is sleep and what is death? By knowing what (parchai) one sustains the elements (tat)?

M.—The light (Joti) is conscious; fearlessness is the awakened essence. Awaking is birth and sleeping is death; in the light are sustained the five elements together. 72

G.—Who speaks, who sleeps; in what form does he seek himself? In what form does he reside the same through the ages?

M.—The word (shabda) speaks; attention (surat) sleeps; he seeks himself in an Unseeable (adekh) form and in the Formless Form he remains the same through ages. 74

G.—How does the mind acquire virtues? How does the air come and go? How does the fountain (nijhar) rise from the moon and how does Time or Death (kal) go to sleep?

M.—At the heart (hirdai) the mind acquires the many virtues; at the navel does the air start its coming and going (Avagavan); contemplating itself (apmukhi) he makes the fountain play; contemplating itself the Time or Death goes to sleep. 76

G.—At which void (gunn) the light reverses; from which void speech arises; which void is the essence of the three worlds; through which void can one cross over?

M.—The void of eagerness, the void of fearlessness, the void of self-mastery, and the void of detachment. (Urga, Anbhai, Prabhu, Atit) 78

G.—Where does hunger arise and where food? Where is sleep born and where death?

M.—From the desire (mansa) arose hunger and from hunger, food; from food sleep and from sleep, death. 80

G.—At what lotus has the spirit, the swan (hans) to breathe in and out (sas, usas); at what lotus does the

swan rest; at what lotus does he perform worship (puja) and at what lotus does he see the Unseeable (Alakh)?

M.—The navel lotus, the heart lotus, the centre (madh) lotus, the lotus Beyond (Achint). 82

G.—What is truth? Do tell me, please, O Guru Pandit. What is the condition or direction of the mind and the breath? How can one swim across with their help?

M.—Progression from mere seeing, to divine or spiritual perception (dibya drisht); from knowledge (gyana) towards realization (vigyana); the teacher and the pupil have the same body; if realization (parcha) comes, then there shall be no straying or return. 84

G.—Wherefrom do breathing-in and breathing-out arise? Where does the Supreme Swan (Spirit-hans) reside? At what place does the mind reside constantly stable?

M.—They rise from the lower (Ardh); at the higher (Urdh) the Supreme Swan (Param hans) resides; in the void of natural ease or facility (Sahaj gunn) the mind is ever equipoised, stable. In the realization of the word (Shabda parchai) the mind remains equipoised. 86

G.—How should one come, how go; how to collect oneself and remain absorbed; how can one stabilize one's mind and one's body?

M.—He should come and go in the void and in the void (gunn) should he collect himself and remain absorbed; in the void of nature's own rest and ease the body and the mind reside unchanged. 88

G.—Where does Shiva reside and where Shakti? Where resides breath (prana) and where the spirit (Jiva)? At what place can one have the realization of them?

M.—At the lower (Ardh) resides Shakti and at the higher (Urdh) Shiva; inside resides breath (prana) and further inside the soul (Jiva); by going still further in, one can attain to a realization of them. 90

G.—How should one sit and how walk, how speak and how meet; how should one deal with one's body?

M.—He should sit, walk, speak and meet with his attention controlled (surat mukh); with his attention and discrimination (surat or nirat) thus handled, he should live fearlessly. 92

G.—What is the word (shabda); what is attention (surat); what is discrimination (nirat)? What is the dam? How can one remain stable amidst duality?

M.—The Beginningless, the Soundless (Anhad) is the word shabda; right awareness is attention (surat); independence (niralanb) is discrimination (nirat); let him apply the dam; he will then live as Unity amidst Duality. 94

G.—Whn can tread a path without feet? Who can see without eyes? Whn can hear without ears? Who can speak without words?

M.—Contemplation (viehar) can tread without feet; discrimination (nirat) can see without eyes; attention (surat) can hear without ears; The self-born (Anhad) can speak without words. 96

G.—Which posture (asan)† What knowledge (gyana)† How should the young disciple (bala) carry on meditation (dhyana)† By what means can he enjoy the bliss of the Unconditioned One (Avagata)†

M.—Contentment (santokh) is the posture (asana); contemplation is the knowledge (gyana); he should try to rise above his physical being in (or for) his meditation; through carrying out the behest of the teacher he can have the joy of the Unconditioned Being (Avagata). 98

G.—How to have contentment and contemplation and meditation that goes beyond the physical† How can I bend my mind to them?

M.—Contentment comes from fearlessness (nirbhai); thinking from avoidance of attachment or realization (anbhai); he should meditate within his body to rise above the body; by turning to the Teacher (Gurumukh) one can bend one's mind to them. 100

G.—What is the cleansing (Dhoti)† What is conduct (Achar)† Through what recitation (Japa) does the mind come to rid itself of evil desires (Vikaras)† How can one become unattached and fearless?

M.—Meditation is purification; right thinking, discrimination leads to right action; through the Unrecited recitation (Ajapa Japa) the mind rids itself of evil desires; by becoming unattached one can become fearless. 102

G.—Who is the One (Onkar) and who is the Self (ap); who is the mother and who is the father? How can the river (darya) enter the mind†

M.—The word (Shabda) is the One (Onkar); light (Joti) is the Self; the void (Sunn, Surat) is the mother

and consciousness (Chit or Chaitan) is the father; full Belief (nishchai) causes the river to flow in the mind.

104

G.—How can one carry out true living (rahini) and how can one carry on meditation? Where is the immortal elixir? How can one drink it? (Or How can one control air, if we read prana for pan) How can one keep the body for ever?

M.—By turning to the higher (Urdha) or the mind, you can attain to right living; by turning to Sakti you can achieve right meditation; by turning to the heaven within (gagan) you can have the elixir of immortality (Amirasa) and by turning to the thinking, conscious activity (chit) you can drink it (or can control the prana, air). By relinquishing desire, one can gain the immortal body (bidehi rahai).

106

G.—How should one come and how go; how can one defeat death? How can one reside in light?

M.—One should come turning one's face to Nature's own rest or ease (Sahaj); one should go by becoming Shakti-faced (one who has turned to the Shakti); by becoming wingless one can eat away death; one can ever reside in light by being without breath (niswasa).

108

G.—What is body, what is breath; what Person (purukh) should I meditate upon? At what place does mind transcend Time?

M.—Air is the body and the mind is the breath (force); we should meditate on the Supreme Person (Param Purukh). In Natural ease (Sahaj) the mind goes beyond the reach of Time.

110

G.—Which is the key and which is the lock; who is old and who is young (bala)? Where does mind remain awakened (chetan)?

M.—The wordless (nir-shabda) is the key and the word (shabda) is the lock; the unconsciousness one (a-chet) is old; the conscious one is young; mind in self-transcendence (unman) is ever aware (chetan). 112

G.—Who is the practitioner (Sadhak) and who, the perfected (Siddh)? What is illusion and what is magic? How can one drive away deception from one's mind?

M.—Attention is the practitioner and the word is the adept; "I am" is the illusion (maya) and "he is" is the magic (ridh). To destroy deception or duality one should reside within. 114

G.—Which is the mould and which is the calx of tin? Which is the ornament with which it can be beautified? How should self-transcendence reside changeless with that?

M.—Knowledge (gyana) is the mould; breath is the calx (bang); light is the ornament which decks it beautifully; self-transcendence should reside with That steadfastly, unchangingly. 116

G.—Which is the temple and who is the god (deva); how to worship it? How should one reside there with the five unholy ones?

M.—The void is the temple; the mind is the god; one should worship Him by sitting within oneself (nirantar); with the five one should reside in self-transcendence (unman). 118

G.—Which is the temple, which the door; which is the Idol and who is the Unfathomable (Apar)? By what

method of worship can the mind transcend itself (unman rahai) ?

M.—The void is the temple; the shabda is the door; the Light is the idol; the Flame (Jwala) is the Unfathomable (Apar); through turning to the form of the Formless (Arupa) or to the Guru one can reside self-transcendent, or fathom the secrets. 120

G.—Which is the lamp and which is the light? Which is the wick wherein the oil resides? How can the lamp be made inextinguishable?

M.—Knowledge (Gyana) is the lamp; the word (shabda) is the light (prakash); contentment (santokh) is the wick in which the oil resides; one should destroy duality and remain unbound or self-transcendent (akhandit or unmani). 122

G.—What goes slow and what goes fast? Who revolves and what is the find? In what place can one be fearless?

M.—Patience (dhiraj) goes slow; evil desire (vikara) goes fast; surat (attention) revolves (phurti) and truth (sar) is the find. 124

G.—Who is a Jogi? How should he live in equipoise? Who is an enjoyer (Bhogi) and how should he acquire? How does pain rise out of pleasure and how can one patiently suffer pain?

M.—The Mind is the Jogi; let him live in self-transcendence; the great elixir will come to him and he will enjoy all pleasures; in that elixir is the indivisible (akhandit) pain; the word (shabda) of the Guru secures the patience to suffer it.

G.—Which is the self (Atma), which comes and goes? Which is the self, which is absorbed in the void? Which is the self, which stays changeless in the three worlds? By knowing whom can one become one of the fifty-two heroes (bavan bir)?

M.—The air-self comes and goes; the mind-self is absorbed in the void; the knowledge-self resides unchanged in the three worlds; by knowing (parchai) the Guru one becomes one of the fifty-two heroes. 128

G.—What is the life (jiva) of the mind? What is the stay (besas) of that life (jiva)? What is the support of that stay? What is the form of the Brahma?

M.—The life (jiva) of the mind is the air and the stay of the soul (jiva) is the void; the support (adhar) of that stay (besas) is the form of Brahma; and the form of the Brahma is unthinkable (Achintya). 130

G.—Through which centre can one make one's body immortal? Through which centre one can attain to the Unknowable dam (Agochar bandh)? Through which centre can the swan, the soul, be made free (Hans nirodh)? Through which centre can the mind be instructed. Which centre gives pleasure? Which centre brings on the spiritual trance (samadhi)?

M.—The anus (Mula) centre; the penis (Guda) centre; the navel (Nabhi) centre; the heart centre; the throat centre and the head (Nilata) centre. He who knows the meanings of these six chakras, he is the Creator or the God. 132

He is a Jogi who controls (sadhita) the mind and the air (pavana); he does not allow himself to be soiled by evil or to lose himself through pride of virtue. 133

D—The Poetry of Charpat.

(From a MS. copy dated 1711, and from S. S.)

I. The religious duty (karma) of the Brahman is to go on pilgrimage to holy places (tat and tirath); the duty (dharma) of the Khatri is to dispense charity (punn and dan); the duty of the Buisnu is to carry on business (bani and beupar); the duty of the Sudra is to serve (seva bhau); verily these are the four dharmas of the four castes; Charpat says, O Siddha, the dharma of the Jogi is to control (vas kie) the mind (man).

II. He goes from forest to forest (ban) and lives on roots and vegetables (kand, mul); he wastes away in suffering the effects of water, ascetic rigours (tapa), attachment (tit) and Time; he tries to save himself by having fire round him in the winter; he lets his body dwindle away on account of rigours connected with the Hath Yoga (Hath Nigrah). Charpat says, that poor fellow is doing all that because he has forgotten the path of mind-control.

III. His play (lila) is fearless (nirbhau); his intellect or religion (mata) rests in belief (nisanku); he has controlled (bistarjat) the mind (man) and ignored the sex-hunger (indri jata); he has pierced the ears of his awareness (siddha phatak) and his mind is blissfully intoxicated (rata) for having drunk the wine of knowledge (gyam); Charpat says, he, indeed, is a Siddha; he has the reformed, purified, controlled intelligence (siddh mata).

IV. Becoming externalistic (bahiri-ulti) I will not go a-wandering; why should I get my ears pierced? I will not rub over my body with ashes for this has to be done

again and again; the ashes (bibhuti) last not; I be damned if I roll down into dust like the donkey. I will not wear the black wool cords (seli) nor the deer skin (mrigani); I will not put on the patched garment (khintha), which soon wears off. I will not worship the vessel (patra) nor bear the staff (danda); indeed I refuse to go a-begging like a dog from house to house. I decline to eat stuff got by begging, which has been left overnight and rotted. I will not blow the horn (singi) as the evening falls. Nor will I go door to door and start the smoke (light the fire). In short, I refuse to be a Jogi in appearance or by profession (Bhekh la Jogi). But I will, indeed, become a Jogi of Atma, an Atma Jogi—so says Charpat (or whose personal name is Charpat).

V. He who can control (kill, mare) his mind (man) need not read the Puranas. What need has he to talk of knowledge (Gyana)? Why should he indulge in meditation (dhyana)? What can the Bheda (Veda) and the Purana do for him? Why should he go to the burial-ground and cremation ground? Why bother about charity (purn and dan)? What battles need he fight?

Verily by killing (controlling) the mind you gain your goal (siddhi). Alas, says Charpat, few indeed are the Sadhus who can control their mind!

VI. He is the Sati Guru who controls sex; who destroys all evil desire (basana) and resides calm and equipoised (asthit) in his duty (dharma). He is content; never wants what he really needs not and ever speaks the truth; he devotes himself entirely to the service of others, never to that of his own self; he lets not his own mind or

the mind of the disciple (or the mind which is his disciple) go astray. How can a greedy person become a teacher? He who is a knower (gyani) or who is possessed of the essence (tat) of the truth (sar) of realization or super-intelligence (vigyanā), will certainly help millions to attain their deliverance. He who being without mercy (daya) in him calls himself a Guru, Charpat says, he will no doubt be sent to hell.

VII. Some wear red robes, others white; some have the forehead mark, some put on the sacred thread (janeu), others grow long hair (jatas); some are *Phas*, others *Monis* (*Munis*) and still others *Kanphattas*; when the black cloud or the army of death comes, they will all leave their exterior symbols and pass behind the veil. Except those who reverse the process of their vital-air (prana), I, Charpat, call all the others but bread-earners (*pet-nata*).

VIII. Let not your ears be charmed by music; let not your eyes be enticed by beauty; let not your nose give itself up to odours; let not your tongue fall for the six kinds of tasty things; verily he who has not conquered his body (*kaya*) and has begun to call himself a *Siddha*, he will undoubtedly, says Charpat, be consigned to hell.

IX. He who ties down his mind, attains to the mind; otherwise he continues to stray away and be subjected to rebirths. He who has stabilized his desire (*mansa*), has known the truth about the mind (*man*). Before the mind (*man*) is always the desire (*mansa*); she, the she-serpent, bites him again and again.

X. The noose of sense-objects (*bikhia*) is round the neck of the world; many are the unbaked ascetics (*kache*

phirahi udasi); they have not realized the true meaning with the result that they are subjected to 84,00,000 births and deaths (or they have not realized the true meaning and yet claim to be of the eighty-four Siddhas). Such persons will no doubt be consigned to hell.

XI. I tell you, O disciple, O respect-seeking man, how to live in this world. See with your eyes, hear with your ears but drop nothing from your lips. Play the listener before a talker and be humble before an arrogant person. 'Be disciple to the Guru; then will you attain to perfection in your heart; do not tell the secret and when you speak, only utter the true word (amrit bani); O emancipated Audhu (Avadhuta) if the man before you is fire, you should become water.

This world is indeed a vale of thorns; walk with measured, careful steps.

O Siddhas, says Charpat, do not indulge in austerities out of sheer cussedness (bath kar tap nahin karna).

NOTES.

1. Yoga and Yogis.

Cyclopædia of India, Vol. II.

Yoga was practised in India so early as the 8th century. In the temples of Salsette, Elephanta, and Ellora, the principal figure is mostly Siva, decorated with earrings, such as are worn by the Kanphata Jogi sect. The walls are covered with ascetics in the various Asana. The cells attached to some of the temples are also indicative of Jogi residence. The Jogi sect of Gorakhnath are usually

called Kanphata. Siva is the object of their worship. They officiate, indeed, as his priests, especially at the celebrated *Lat* of Bhairava at Benares. The Matsyendri or Macchendri, from Matsyendri, whom they regard as their founder, are a third sect and a fourth is the Bhartihari. In the Dekhan they seem to be arranged into 12 orders—

Kanphata Jogi or *Sonari* Jogi live in temples, and are the priests.

In Persia the term Jogi or Yogi is given to all Hindu religious mendicants, and to pilgrims who are occasionally seen there, on their way to Baku and other places of pilgrimage. Mewar could always muster many hundreds of the Kaofera or Kanphata Jogi.

Matsya, a country which produced fish, sometimes said to be Bengal, sometimes Gujerat.

Nath is the term more especially employed by a particular sect probably now existing amongst the Hindus, and with whose tenets and practices Bhava Bhuti appears to have been thoroughly acquainted.

2. *Ismail*.—*G. P. T. C.* Vol. I. In 900 Amir Ismail, the Samani, subdued some part of Hind, doubtless in the Indus valley. Fifteen years later Masudi visited that country. He says the Amir of Multan was an Arab of the noble tribe of the Quraish, and the kingdom had been hereditary in his family for a long period, nearly from the beginning of Islam. The Amir's dominions extended to the frontier of Khurasan and the temple of the Sun at Multan. Sixty years later in 976 Ibn Haukal found the Sun temple still flourishing.

3. **Daranagar and Sangaldvip.**—There is a village Daranagar in Jhelum district, wherein the Tilla of Balnath also lies. It is said that this Daranagar (same as Dhara-nagri) was founded by Bharthirihari. Temple (*G. P. T. C.*, Vol. 1) would identify Sangaldip with Sakaladwipa or Shakadvipa in the northern Punjab. It would be the country round Sialkot.

4. **Puran Bhagat.**—*G. P. T. C.*, Vol. I. Puran is also called Gyansarupa.

5. **Gorakh's Birth-Place.**—Another possible area wherein the birth-place of Gorakh could be placed is the Punjab hills—Kangra hills, Chamba State, Gurdaspur and Hoshiarpur districts, wherein the shrines of Gorakh, Balak Rupī, Gosain Kanthar Nath and Siddhī Bairag lie. Gorakh and his Siddhas and Naths are said usually to reside on the Sumeru Parbat. Guru Nanak had his Siddhī Gosht, dialogues with the Siddhas, at a place called Achal Vatala in Gurdaspur district. Bhai Gurdas states that Guru Nanak had discussions there with Bhangar Nath.

6. *Nadanusandhana*.

Gorakh's favourite doctrine *Nadanusandhana* (*H. Y. P.*, verses 65 and 66) is intimately connected with the doctrine of *Shabda Brahma* and the *Sphota* theory. A very elaborate account of the *Nadanusandhana Sampradaya* will be found in *Advaita Martanda* by Shri Brahmananda, pp. 127—132. The writer quotes from *Brahmabindupanishad*, *Hansopanishad*, *Yogatattvo-panishad*, *Varahopanishad* and *Nadabindopanishad*. Of the *Nadanusandhana Sampradaya* he says (p. 128):

अत्रापं सम्प्रदायः हृदयाधोमुख कमलं । प्राणायामेनोर्ध्वमुखं
 कृत्वा तत्र सूर्य मण्डलं द्वादश कलात्मकं जागरितस्थानमकारं तदु
 परिचन्द्रमण्डलं शोडशकलात्मकं स्वप्नस्थानमुकारं तदु परि
 वह्नि मण्डलं दशकलात्मकं सुषुप्तिस्थानमकारं तदु परि
 नादाख्यं तुरीयं ब्रह्म विभावयंदिति । भंगृहीतश्चायमर्थः
 कालिदासनापि । :आनन्द-लक्षणमनाहतनाभिः देशे नाशत्मा-
 परिणततनुरूपमीये । प्रत्यङ्मुखेन मनसपरिचोमानयं सन्तिनेत्र
 सालिलेः पुलकैश्च धन्या । इति ।

7. The Appellations Matsyendra Natha and Charkananda Natha.

The following is taken from a MS. *Nityahnka Tilakama*, copy dated 1395, quoted in the *K. J. N.* on pp. 67—70.

Matsyendra.

वरण वाङ्ग देशे जन्म जातिः ब्राह्मणः, विष्णु शर्मा
 नाम, चर्या नाम-श्री माडेशि देवः । गुप्त नाम श्री भैरवानन्द नाथः ।
 धर्ति नाम श्री वीरानन्द नाथः । यदा इद्वानुच्छीतस्तदा श्री इन्द्रानन्द
 देवः । मर्कनद्या यदा वर्धिता तदा श्रीमत्स्यन्द नाथः । अस्यैव
 शक्तिः श्रीललिता भैरवी अम्बापापु ॥ ५ ॥

Charkananda.

शलिकोट मनुखेटं पत्तने जन्म । जाति ब्राह्मणे
 धूर्जटि देवो नाम चर्या । नाम श्रीस्तम्भ देवः । पूजा नाम श्रीखेचरानन्द
 नाथः । गुप्तनाम श्रीचरकानन्द नाथः । कीर्ति नाम तुरस्कम्भ्यधि पति....
 बोधितस्तदा श्रीतेजीश देवः । अस्यैव शक्तिः श्रीचर्याम्बा श्रीआनन्द
 म्बा पापु । ३ ॥

8. **Virat Purana** by Kunbhari Pava; his work is also called *Mahadeva Parvati Samvada Joga Shastra*. The following three extracts relating to Who is a Jogi, the Chakras and the Mudras (*Khechari etc.*) will be found very illuminating. A study of his language will amply repay labour spent on it. P. U. L. MS. No 7341, copy obtained from State Library, Jodhpur.

प्राण अपान समं भूत्वा ज्ञान दृष्टि च लम्पते । त्रिकाल दृष्टि भव
जोगी । पर्मा सूर्यं च रमते जोगी । असंख्य दल कमल च प्राप्यम् ।
तत्र स्थान भवे नाथं ।

अथ शरीर मध्ये पट चक्र के नाम कथ्यते । इति पटु चक्र के
नाम बोलिई....सीध बुध शक्ति । इति आधार चक्र जाप प्रमाणं
(प्रणव) बोलिजे ।

इति ब्रह्मरंध्र चक्र जाप्य प्रमाण बोलिजे । ब्रह्मरंध्र चक्र उपरि
तल्पमा चक्र । ताल्पमस्याने वस्ते । चोषटि दल कमलं । पद्मउद्योत
वर्ण प्रमा । कमल मध्ये श्री गोरक्ष नाथ देवता । गोमल गुण । स्थान
शक्ति । तस्य स्थाने अल्प स्वास प्रतर्तते । इति तालिमा चक्र
प्रमाण बोलिजे ।

अथ पंच मुद्रा के नाम कथ्यते । खेचरी मुद्रा । मूचरी । चाचरी ।
अगोचरी । उनमनी । यत्प पंच मुद्रा के नाम बोलिजे । ये पंच
मुद्रा ब्रह्मदीप्ता आचरे अनसरे तो परम गति कु प्राप्ति भवति । ये
पांच मुद्रा माया दीप्ता आचरे अनसरे तो नरक जमलोक को प्राप्ति
भवति । अथ कर्म मुद्रा का विचार भेद । खेचरी मुद्रा भीन की
भवति । जिह्वा पट रस स्वाद । मूचरी मुद्रा भयर की भवति, नासिका
गंध स्वाद । चाचरी मुद्रा पतंग की भवति । चक्षु रूप स्वाद । अगो

चरी मुद्रा मृग की भवति । श्रवण नाद स्वादं । उनमनी मुद्रा गज की भवति । काम ईर्षा स्वादं । अथ चेहन मुद्रा का विचार कथ्यते । खेचरी मुद्रा भवति चावत खेचरी भाष्या । कूट हासी च्यहनं । भूचरी मुद्रा भवति । नाना रूप च्यहनं ।

एक रसना नीरसी । चलंती विचलंती भाष्या । भूत प्रेत का च्यहनं । १७ । आचरां मुद्रा भवति । अष्टष्टम्यार्य भाषे पृष्ट पांछ्यै निन्दा कुर्वती । मछाहृदर्य धारन्ति ।....उनमनि मुद्रा भवति । मान्य प्रहन्ति उ सन हन्दिप गुहि ग्रह ।

अथ पञ्च ज्ञान मुद्रा कथ्यंते । खेचरी मुद्रा भवति । सर्व शास्त्र ओगाह । सिद्धान्त वेदान्त ज्ञान देखें । साव्यन्ति ज्ञान उपगई । ते खेचरी मुद्रा कहिजे ।

अथ शरीर मध्ये ध्यान मुद्रा कथ्यते । खेचरी मुद्रा मुखामे वस्यते । पिण्ड बुधि भंग युक्ता । अपान वायु समं भूत्वा । मुद्रा भवति खेचरी । नासिका अग्रे भूचरी मुद्रा वस्यते । मनं ज्ञानं भवे जुक्ता । समान वायु समं भूत्वा मुद्रा भवति भूचरी । गगन स्थाने उनमनी मुद्रा वसते । अनहद नादं स्थं जुक्ता । व्यान वायु समं भूत्वा मुद्रा भवति उनमनी । अथ साधन मुद्रा भेद कथ्यते । आधार चक्र मध्ये खेचरी मुद्रा वसते । चतुर्दल पदमं च उरध कां । प्राण अपान वसी कृत्वा मुद्रा भवति खेचरी....ब्रह्मरंध्र चक्र मध्ये उनमनी मुद्रा वसते । संसर दलं पदं च उरधकं । काम क्रोध वरी कृत्वा मुद्रा भवति उनमनी ।

अथ पंच मुक्त मुद्रा.....

अर्धसुन्य मध्ये खेचरी मुद्रा वसते । रजोगुण सुभाव प्रवर्तते । खेचरी मुद्रा की कला प्रमाण । ध्यानं भवन्ति सालोक मुक्ते ।

पंचमी निरालम्ब सून्य मध्ये उनमनी मुद्रा वसेत परब्रह्मगुण सुभावं प्रवर्तते । उनमनी मुद्रा की पोटस कला प्रमाण ।

9. **Luipa and Bharthri.** In "*Harsa Vardhana*" about Harsa who ruled from 606 to 648, translated by Maurice L. Eamghausen, Layipa is identified with Bharthrihari.

10. Mussalmans and Arabic words.

The use of the word *Sultan* in Tibet goes back to the seventh century, in connection with the Persian King Yazdajar or Yazdepard. The eighth century saw the entrance of the Mussalmans into Indian politics and the fall of the Western Chalukya dynasty (750). The Mussalmans raided Gujarat and destroyed the famous city of Vallabhi (c. 770). The Gurjar empire soon showed a tendency to break up into separate states (Chauhans of Ajmer, Paramaras of Dhar, Chavadas of Anhilwada etc.) The Parsi refugees came about 775 into the Gujarat.

(I. G. I., Vol. VIII.)

11. **The Title Pha.**—The native Saiva kings of Assam during the ninth and tenth centuries, before the country was conquered by Bengal Sena kings, had the suffix *Pha* after their names.

12. **Gorakha, Siva and Machhendra.** Probably the word Gorakh in the *Pada* by Machhendra means Siva and not Gorakh, Machhendra's alleged disciple.

13 **Avadhutas and Buddhists.**—*Rajatarangini* (Stein) states that king Jalanka's instructor in the doctrines was the saint *Avadhuta*, the vanquisher of Buddha controversialists, who at that time were powerful and flushed (with success).

14. **Yogis.**—*Vetala Pancavinsati* mentions a potter who had become a Yogi. In *Bhoja-crita* a story runs that a Yogi from Kashmir came to Malwa and having transformed its ruler, Bhoja, into a parrot, himself became the king of Dhara.

15. **The Sanskrit Works of Bhoja.**—Bhoja was ruling about the end of the 10th century. He is credited with having written the following works, the names of which are very significant, and relevant to the subject of Yoga.

Guru Caryā

Tattva Prakāsa

Rajamartanda Yogasutravṛtti

Sabdanusāsana

Sivatattva Ratnakalika

Siddhanta Saṅgraha.

16. **Jain Siddhas and Nathas.**

Among the Nathas worshipped by the Jains were Adinatha, Neminatha, Santinatha and Mananatha.

17. **Names of Chalukya Kings.**

The names or titles of two Chalukya kings of the ninth and eleventh centuries are very significant. A Chalukya chief called *Yogaraja* was alive in 899. Avanti Varman II was also called *Yogaraja*.

18. **The Pratiharas and Gorakhs.**

The Pratihara dynasty was the suzerain power in North India in the tenth century. They were Saivas. Jodhpur is the oldest home of the Pratiharas. Some of the

rulers of Jodhpur in the 18th century wrote and compiled works on Nathism. It was probably in the time of the Pratihara paramountcy that Gorakh thrived.

19. Pierced Ears.

The figures of the later Buddha and the Bodhisattava show pierced ears.

20. Jogi Practices.

In orthodox Jogi circles and literature Siddhasana, Khechari Mudra, Kaivalaya Kumbhaka and Agya Chakra have become associated with Gorakh; the Japa is more or less of the *Pranava* and the *Dhyana* of the region beyond the Ajna or Agya chakra. See *G. P.*, Part II, Salokas 71-74, 72-79, 83, 86, 87. For the interpretation of the Asana, the Mudra, the Kumbhaka, the Dhyana and the Japa see *T.M.U.*, pp. 80-81.

21. Gorakh's birth and the identity of Mina Nath.

In *G.S.S.*, on pp. 41-43, we read that Goraksha was the son of Isvara, Isvarasantana. The epithet is applied to illegitimates as well. On the same page Isvara, Mina Natha and Adi Natha are mentioned; they all seem to refer to the Lord, Siva.

22. Gopichand and Dhara.

Dharanagar is said to have been the kingdom of Gopichand. Now Dhara became capital of Malwa in the end of the 9th century when Vira Singh II moved to it from Ujjain.

23. Bhairavananda Natha.

Bhairavananda Natha is given in *N. T.* as the appellation, secret name, of a person, another name of whom

was Matsyendra. Bhairavananda is mentioned by Raja Shekhara who flourished about 900.

24. Amarnath Samvad.

J.R.A.S., 1932. The name of Gorakhnath is included in the list of Gyanadeva's ancestral gurus. Mr. Bhave has examined some Marathi works that are attributed to Gorakshanath, especially a MS. of his Amarnath Samvad, which contains an exposition of Yoga and is believed by Mr. Bhave to belong to the twelfth century or even earlier. He is persuaded that there is a similarity between passages in this book and passages in the *Jñānesvari*, which he believes prove their authors to have been of the same way of thinking.

25. Gorakh's Tomb.—*M. A. S. I.*, p. 184.

The remarkable thing about Gorakh is that he succeeded in achieving an extraordinary degree of popularity among Northern Hindus and among some adherents of Buddhism in Nepal. *His tomb is in the Punjab* and he is to this day adored as a kind of god by immense numbers of the inhabitants of North-Western India under the hills.

26. Gorakh's Ideal of Moksha. *J. M. V.* (Pp. 4, 5, 8, 11 and 4).

The MS. seems to have been copied out about the year 1525 A. D.

नाभि ग्रन्थिमोक्षपातसहजे मांमे मनः सिद्धयः

अनाहतनिनादोऽय पवनान्तविनिर्गतः ।

ध्वनितेन विना यस्तु नादश्चैश्वर्यप्रदः ।

अहो मूर्खता लोकस्य, केचिद्वदन्ति-शुभाशुभ-कर्माविच्छेदनं
 मोक्षः । केचिद्वदन्ति-वेदपाठाश्रिता मोक्षः । केचिद्वदन्ति-निरालम्ब
 नलक्षणो मोक्षः । केचिद्वदन्ति-ध्यानकला-करण संबद्ध प्रयोग
 संभवेन रूप बिन्दु नाद चैतन्यपिण्ड-कायलक्षणो मोक्षः ।
 केचिद्वदन्ति-पूजापूज कमयमांसादि सुरत-प्रसङ्ग सानन्दलक्षणो
 मोक्षः । केचिद्वदन्ति मूलकन्दोद्व्यासितकुण्डलिनीसंचार लक्षणो
 मोक्षः । केचिद्वदन्ति-सुसमदृष्टि-नेपातलक्षणो मोक्षः । इत्येवंविध
 मावनाश्रितलक्षणो मोक्षः, न भवति ।

अयं मोक्ष पदं कथ्यते-यत्र सहज समाधिप्रमेण मनसा मनः
 समालोक्यते स एव मोक्षः । काम विषहरस्यानं मानसोद्भवः मनोम-
 ये कारण कारणत उत्पत्तिस्थितिप्रलयाः प्रवर्तन्ते । उक्तं च भगवता
 मोक्षश्रेण । जीवन्मुक्तिपदं देवि चित्तं बीजनिर्जनम् । मृत्यु मार्ग-
 स्थितो योगी कर्म समम्यसेत् ॥

एकं मुखरत्नं राजदन्तान्तरे, एत देव गङ्गिनी मुखं
 दशमद्वारम् इत्युच्यते ।

शब्दब्रह्मरित्ति निष्णातः परं ब्रह्माधिगच्छति । अन्यत्सर्वं
 परित्यज्य शब्द ब्रह्म सदाम्यसेत् ॥

27. Gorakh-bodh and Bengali Nath folksongs.

The following from *Gopichandras Sanyas* (Sukur Muhammad) and *Goraksa Vijaya* (Shaikh Faizulla) should be compared in content and language with the *Gorakh-bodh*, the poetry of Gorakh and Charpat, and the *Gatha* given in these pages.

गुरु भजिले बड़ा अमर हय कन्ध । भक्तले गुरु चरण अमर
हय काय । भजन साध नाम जप हइवे अमर ।

५।ए गुरु डलटिया योग धर काया तोमार स्थिर कर निज
मन्त्र करह स्मरण ।

काया साध आभि पुत्र बलि ।

काया साधे मीनव नाथ वसिया आसने

याग माधे मीन नाथे स्थिर कैल काया ।

28. Sanskrit Dialogue between Gopichand and Jalandhar, and a Sanskrit piece of Jalandhar.

S. B. S., Vol. VI, 1927. The following should be compared in substance and language with the vernacular *Udas* and *Gatha* as given elsewhere in the present book.

गोपीचन्द कथयति

मो स्वामिन् पृच्छामि कथय अन्तर्यामिन—
वसतौ स्थीयते तदा कन्दर्यो व्याप्नुते ॥
वने स्थीयते तदा क्षुत् सन्तापयति ।
आसने स्थीयते तदा सृष्टं माया ।
पार्थ गम्येत तदा छिद्येत कायाः ।
मिष्टं भक्ष्यते तदा वर्धते रोगः
कथयं कथं साध्यते योगः

Jalandhara answers—

श्रोतव्योऽब्रुत तत्तत्रस्य विचारः
यः एष सकल विरोमाणि सारः ।

सयत आहारे कन्दर्पो न व्याप्नुते
 बाह्यारम्भे क्षुन्न सन्तापयति
 सिद्ध आसने नहिस्पृशति माया
 बांद प्रमत्तेन छिद्यते कायः ।
 जिह्वायाः सुखाय न कर्तव्यो भोगः
 मन पवनो च गृत्वा साधनीयो योगः ॥

He further adds:

अत्यम श्चाति स तु कल्पयति जगति
 बहु भुनक्ति स तु रोगा ।
 द्वयोरपि पचयोः संधिं विचारयति
 स तु कोऽपि विरलो योगी ॥

In the *Siddhanta Vakya* of Jalandhara we read:

बन्धे तन्नायतेजो भुवनतमिरहं भानुतेजस्करं वा,
 सत् कर्तृव्यापकं त्वा पवन गति करं व्योमवाग्निर्भरं वा ।
 मुद्रानादत्रिशूलैर्विमल खचिधरं खर्परं भस्ममिश्रं,
 द्वैत बाऽद्वैत रूपं द्वयन उत्तरं योगिनो शङ्करं वा ॥

29. *Samadhi*.—*Hathayoga-pradīpikā*, p. 128:

Raja Yoga, Samadhi, Unmani, Manonmani, Amaratva, Laya, Tattva, Shunyashunya, Parampada, Amamaska, Advaita, Niralanba, Niranjana, Jivanmukta, Sahaja, Turya—all these but connote one thing, Samadhi.

Samadhi is the absorption of manas in and becoming of the form of Atma; when Prana becomes ksheena and the mind becomes laya, then the resultant Samrasta is Samadhi;

the union, becoming one rupa of Jivatma and Paramatma is Samadhi.

The Anand (joy) which proceeds from the remembrance, contemplation, experience (anusandhana, smarana) of Nada can be obtained only through the kindness (daya) of the Guru and by no other method. (p. 181)

The listening of the *nada* stabilizes the mind and conquers the air (vayu). (p. 182)

30. Imagery in the Upanishads—Almost all the metaphors, and the similes and imagery used in the *Gorakha-bodh* can be traced back in the Upanishads. The following from the Yoga Upanishads (pp. 387—389) will bear out our view.

पुष्प मध्ये यथा रन्ध्रः पयो मध्ये यथा घृतम् । तिल मध्ये यथा तैलं पापाण्यव काञ्चनम् । हृदस्थाने स्थितं पद्म तस्य । वक्त मधो मुखम् ऊर्ध्व नाल मधो बिन्दु स्तस्य मध्ये स्थितं मनः । कूर्म स्वपाशियादादिशिर आत्मानं धारयत एवं ह्यादेषू सर्वेषु वायु पूरितरे चितः निषिद्ध तु नवद्वारे ऊर्ध्व प्राङ्गनिः श्वासस्तथा घट मध्ये यथा दीपो निवातं कुम्भक विदुः निषिद्धे नर्वाभिर्द्वारोर्नर्जने निष्पद्वे निधतं तवात्ममात्रेणावापिष्टं योगसेवया ।

31. Evidence from the Upanishads.

1. O. H. E. U., *Yogashikhopanishata*, p. 408.

सुषुम्नायां सदा गोष्ठी यः कश्चित्कुरुते नरः ।

स मुक्तः सर्व पापे भयो नश्रेय समवाप्नुयात् । ४३

2. *Ibid*, p. 409.

स्वकायं घटमित्युक्तं यथा जीवो हि तत्पदम् ।

गुरुवाक्य समाभिन्ने ब्रह्मज्ञानं प्रकाशते । ७८

कर्णधारंगुरुं प्राच्यतद्वाक्यं लववदृढम् ।

अभ्यासवासनाशक्त्या तरन्ति भवसागरम् । ७९

3. *U. U. Yogarajopaniṣad*, p. 2.

दशमद्वार मार्गं तद्वाजदन्तं च तज्जगुः ।

तत्र शून्ये लयं कृत्वा मुक्तो भवति निश्चितम् । १४

4. *Ibid*, p. 2.

षष्ठं च तालुका चक्रं घण्टिकास्थान मुच्यते । १३

O. H. E. U., pp. 407 and 405.

5. सुषुम्ना शाम्भवी शक्तिः शेषाश्विन्ये निरर्थकाः ।

हृत्लेखे परमानन्दे तालु मूले व्यस्थिते । १८

तालु मूले स्थितश्चन्द्रः सुधां वर्षत्यधोमुखः । ३३

6. *Ibid*. p. 408.

कण्ठोर्ध्वे कुण्डली शक्तिर्मुक्तिरूपा हि योगि नाम् ।

7. *Ibid*, p. 409.

सदा नादानु सन्धानात्संज्ञीणा वासना भवेत् ।

निरञ्जने विलीयते मरुन्मनसि पद्मज । ७१

8. *Ibid*, p. 409.

मनसा मन आलोक्य वृत्ति शून्यं यदा भवेत् ।

ततः परं परब्रह्म दृश्यते च मुदुर्लभम् । ६२

मनसा मन आलोक्य मुक्तो भवति योग वित् ।

मनसा मन आलोक्य उन्मन्यन्तं सद स्मरेतः । ६३

9. *Guru. T. M. U.*, p. 256.

When the mind goes beyond the organs and the gunas and is absorbed, having no separate existence and

no mental action then (the Guru) should instruct him (as to his further course of development).

10. Sound and Turya. *Ibid*, p. 257.

The Yogin being in the *Siddhasana* and practising the *Vaishnavimudra*, should always hear the internal sound through the right ear. The sound which he thus practises makes him deaf to all external sounds. Having overcome all obstacles, he enters the *turya* state within 15 days.

11. Dhyana, Prana and Chitt.

Ibid, p. 259. When the (spiritual) sight becomes fixed without any object to be seen, when the *vayu* (prana) becomes still without any effort and when the *chitta* becomes firm without any support, he becomes of the form of the internal sound of *Brahma-Pranava*.

12. Khechari Mudra.

Ibid, p. 207. Since *chitta* moves in the *halakas* and since the tongue has entered in the mudra *kha*, therefore the *mudra* is called *Khechari* and worshipped by the *Siddhas*.

13. Samadhi: *Ibid.*, p. 10.

Through the force of the practice of *Dhyana*, the current of the modification of *manas* devoid of self, that is of Brahmic nature, is said to be *Samprajnata Samadhi*; while the mind with the utter quiescence of modification that confers upon one supreme bliss is said to be *Asamprajnata Samadhi*, that is dear unto Yogins.

14. Avadhuta. *T. M. U.*

To the *Aturas* and *Kutichakas*, the world they attain is *Bhurloka* and *Bhuvarloka*; to the *Bahudakas*, *Swargaloka*;

to the Hamsas, Tapoloka; to the Paramahamsas, Satyaloka. To the Turiyatita and Avadhuta, Kaivalya in Atma according to the analogy of the wasp and the worm, through the realization of Reality.

(p. 154)

15. Meditation.

For the Kutichaka and Bahudaka there is *sravana*; for the Hamsa and Paramahamsa there is *manana*; for the Turiyatita and avadhuta there is *nidhyasana* (profound meditation over). For all these there is necessarily the meditation upon Atma.

(p. 166)

Thus the aspirant after salvation should ever be uttering the *Pramava* which enables one to cross *samsara* and be living as a *Jivan Mukta*.

16. Mind.

"Whatever is thought of by the mind is accomplished by the mind itself."

(p. 239)

17. Yoga-Technique.

Even a person who is well-skilled in the practice of the three *bandhas* (ears, eyes, lips) should always try to cognise with a true heart that principle which should be known and is the cause of all objects and their attributes
 ————— The giving out of all external objects is said to be *rechaka* (expiration). The taking in of the spiritual knowledge of the Sastras is said to be *puraka* (inspiration) and (the keeping to oneself of) such knowledge is said to be *Kumbhaka* (or restraint of breath). He is an emancipated person who practises thus such a *chitta*. Through *Kumbhaka* it (the mind) should be always taken

up and through Kumbhaka alone it should be filled up within. It is only through Kumbhaka that Kumbhaka should be firmly mastered. Within it is Paramasiva.

(pp. 15-16)

That is called one pranayama when one repeats with a prolonged (or elongated) breath three times the Gayatri with its vyahritis and Pranava (before it) along with the *siras* joining after it. That is called Kumbhaka where there is no expiration or inspiration and the body is motionless, remaining still in one state. That is called dharana when the wise man regards the mind as sankalpa and merging sankalpa into Atma, contemplates upon his Atma (alone). That is called tarka when one makes inference which does not conflict with the Vedas. That is called samadhi in which one, on attaining it, thinks (all) equal. (p. 217)

18. Guru.

After that, Urmani is the end of the Ajapa. Having thus reflected upon manas by means of this (Hamsa) one hears Nada after the uttering of this japa an aeon of times. Nada is of ten kinds. He may experience the tenth without the first nine sounds through the initiation of a Guru. In the tenth he attains Parabrahman in the presence of (or with) Atma which is Brahman. After that when Manas is destroyed, when it which is the source of sankalpa and vikalpa disappears, owing to the destruction of these two, and when virtues and sins are burnt away, then shines as Sadasiva of the nature of Sakti pervading everywhere. (pp. 214-15)

CORRIGENDA AND ADDENDA.

Page

- 2, line 26, omit bhavati.
 6, line 5, read Jogishar for Jagishar.
 11, line 19, omit found in Tibet.
 27, line 15, omit the words within the brackets ;
 the explanation given by me is
 not orthodox, nor is the technical
 epithet meant here to apply only
 to the physical process.
 32, footnote, for 6 and 7, read 7 and 6.
 34, line 24, add Ganesh, to Siva etc.
 79, line 22, read refer for rfeer.
 83, note 29. The quotations are from the
 Allahabad Panini Office English
 Translation of the H. Y. P.
 84, A number of spelling mistakes have crept
 into the Sanskrit quotation in note 30. As
 the reference is given, I hope the reader
 will be able to correct the mistakes in this
 as also in possibly some other extracts.

Gorkha and Gaekwad.

- 23, line 4; the writer referred to is Perceval
 Landon who in his Nepal, Vol. II,
 says on p. 23 : It is now generally
 accepted that the word **Gorkha** was
 in its origin identical with the title
 of Gaekwar which is assumed
 by the Maharaja of Baroda.

Baluchistan.

- 24, line 21 ; In Baluchistan District Gazetteer
 Series, Vol. VIII, Las Bela, we
 read on page 37: The other places
 visited by pilgrims to Hinglaj are
 Cbaurasi, Guru Nanak-ka-saran,

Gorakhji-ki-dhuni and Jholi Jhar where they perform the ordinary ceremonies.

Anent the influence of the Saiva Jogis in Baluchistan, we read in the Imperial Gazetteer of India, Baluchistan :

Hinglaj is the best known place of pilgrimage in Baluchistan. It is situated in Las Bela State on the banks of the Hingol. The shrine which is dedicated to a goddess known as Nani by Muhammadans and Parbati, Kali or Mata by Hindus ... There is a river called Rod Jogizai and also a village of that name. The Jogizais of Killa Saifulla are said to have been considered the priests of the Kakar tribe. These Jogizais were once the ruling family of Zhob (*Pp.* 102 and 192-3).

In Las Bela Gazetteer we are told of a shrine dedicated to Pir Sawai; he is the same person, who to Hindu Nath Jogi tradition is known as Sawai Siddh.

Sufism and the Jogis.

31, line 12 ; The following from an article called Faqirs of Baliya-Dighi in Dinajpur in the Journal of the Asiatic Society of Bengal for 1903, by Maulvi Abdul Wali, will be read with interest as showing how far-reaching was the influence of Gorakh's Jogis on Sufism in India: Taifuria Khanwada was an order introduced by Shah Madar.... It would seem that these faqirs are a survival of a corrupt form of ancient sufism mixed with Hindu Jogi ideas. *Pp.* 62—63.

GLOSSARY OF 110 YOGIC TECHNICAL TERMS.

- Abhik**—he who (the state which) is above and beyond fear, division, space.
- Adesh**—teaching, order ; salutation.
- Agam**—the Unknowable.
- Agochar**—beyond perception, the invisible.
- Ajapa Jap**—the recitation which belongs to pure consciousness.
- Akas**—the Heaven with us.
- Akul**—he who (the state which) is beyond division and differentiation.
- Alakh**—the Unknowable, the Invisible.
- Amirasa**—the Great Elixir, the physical joy of peace.
- Anad**—without sound, eternal.
- Anbhai**—one who is fearless, or the state of fearlessness.
- Anhat**—not born (of the striking against of two objects).
- Anil**—beyond count ; without colour or form.
- Ardh**—the lower, below the navel.
- Asa**—hope, longing.
- Asan**—mental or physical posture.
- Avigat**—unconditioned, the one changeless.
- Bai**—other airs within us than the breath.
- Bala**—ever young, ever child-like.
- Bandh**—the Dam ; the concentration of attention at a particular centre within us ; physical pose purposed to produce particular physical and psychological reactions and results.
- Bank Nal**—the curved vein (the backbone).
- Bel**—the creeper, the tendril (the process of thinking).
- Bhagvat**—the Lord.
- Bhai or Bhau**—fear.
- Bhav**—love, inner urge.

- Bikha**—the attractions or distractions, due to the out-going senses.
- Bimal**—the stainless, stabilized.
- Bind**—sexual power.
- Brahm Gyan**—the Realization of the 'Absolute'.
- Chakra**—nerve-centre where consciousness can operate.
- Chand**—moon, the left vein of the nose, cool, mind.
- Dasam Dwar**—the Tenth Door or centre of consciousness within our head.
- Dhanda**—process, profession.
- Dhun**—the attention which is impelled by sound.
- Dhuram**—earth, land.
- Dhyan**—contemplation.
- Duadas**—movement of the breath when it reaches onward to a length of 12 finger-breadths.
- Gosht**—talk with oneself, self-examination.
- Gurmukh**—he who carries out the instructions of his Guru.
- Guru**—the master.
- Gyan**—knowledge.
- Hairan**—in mystic wonder.
- Hans**—the spirit within us.
- Jhunkar**—sounding, tune.
- Jiv**—the individual, with the consciousness of his individuality.
- Jog**—the mystic union.
- Jot**—the fire.
- Juala**—the flame.
- Jugat**—the mystic path.
- Kal**—Time, Death.
- Kamani**—the womankind.
- Kandh**—the mortal body.
- Kanval**—the lotos-shaped nerve-centre which can be operated upon by our consciousness.

- Kaya**—the mortal body.
Kirpa—kindness, grace.
Kirtan—musical recitation.
Mahal—the spiritual home within us.
Maharasa—the great Rasa, elixir.
Man—mind.
Manmukh—One who obeys his own wishes, rather than the behests of his teacher; one turning to the understanding of his own mind.
Mansa—desire, longing, thought.
Mer—the backbone, centre of vitality, *sukhmana*.
Mokh—the Release.
Mukti—the joy, the consequences of release.
Mul—the root (the mind).
Nad—the inner harmony.
Nam—the Divine Name.
Nirra—detached.
Niralanb—without ties or props.
Niranjan—the spotless.
Nirankar—the formless.
Nirantar—the consciousness of the within.
Nirban—Nirvana, release, perfected and infinitized consciousness.
Nirmal—pure, untainted.
Nirodh—removal (of ignorance, obstruction).
Pavan—breath.
Parcha—realization.
Pramodh—imparting of knowledge, expansion, purification.
Pran—vital breath.
Prasad—the grace of the Sat Guro.
Purush—the personified, It.

- Sabd**—the word to be recited which is an emblem or a symbol of the Reality sought.
- Sachh**—truth, right-thinking.
- Sadh**—the mystic.
- Sahaj**—inborn facility, stabilized consciousness; easy, natural.
- Sapni**—the she-serpent, physical vitality.
- Sar**—essence, which is Truth.
- Satguru**—the teacher within.
- Sakti**—the Power which goes out or manifests.
- Sevag(k)**—the seeker, the disciple.
- Sikhar**—the topmost nervous centre in our head.
- Siv**—the power which draws in.
- Sodh**—purification, control.
- Suchit**—purified, controlled, nobilized thinking.
- Sukhmana**—the "equalized" flow of breath.
- Sultan**—the Lord.
- Sunn**—the void, the transcendent, the soundless centre, psychological joy of united or expanded consciousness.
- Sur**—sun, the right vein of the nose, hot, breath.
- Surt**—attention.
- Tat**—the Basic Reality, the separated essence.
- Trikuti**—the trinity, the space between the eyebrows.
- Udas**—detachment, disseverance.
- Udho**—Avadhuta, the liberated.
- Ukar**—The Manifest One.
- Ult**—reversal of the ordinary, out-going process.
- Unman**—state of mental self-transcendence.
- Upadh**—the obstructions, the coverings.
- Uram**—ocean.
- Urdh**—the upper, above the navel.
- Vigyan**—realization which comes of knowledge or expanded consciousness.

भरथरी जी को पद

राग प्रजियो ।

नहीं आऊं कामणी नहीं आऊंजो । नहीं आऊं राज
भार लेवा तोर । टेक ।

मन पवन मास्हे हस्ती ने घोडा ज्ञान ने अखे भंडार जी ।
बर कामनि लेखो ले बैठा तातेखरा उराऊ जी ॥ १ ॥ रावा ने रांणा कौण
वसेखा । मरये ना एक जु माध जी । हौं तोहि पूछौं मास्हां पढ़ि-
यार पयिडत । काई मरने ना भो भा जी ॥ २ ॥ बूढ़ा याते बाबक
हुवा अब मैं काई काई जाण जी । सतगुर प्रसादे राजा भरथरी
सीधा । गुरु गोरख वचन प्रमाणम् जी ।

मछन्दर नाथ जी का पद

राग कालंगड़ा ।

मुपड़ली लागी थारा नावनी । म्हाने भावे भावे भगवत जी
रो नावां वे म्हारा बान्होरे ॥ टेक ॥

जाण जैसी रंग भेटाये । काई भजन भलो भगवन्त म्हारा
बान्होरे । १ । सत्र ही तीरथ में वसतो । काई भजन करे जन
कोई म्हारा बान्होरे । २ । श्रीमल याते न्हाई चल्या । काई एहडो पटं
तरे जाई म्हारा बान्होरे ॥ ३ ॥ काया तीरथ में ज्ञान बढो । काई
साध नो दरसण होई म्हारा बान्होरे ॥ ४ ॥ मयेरे मछन्द्र एहडो
पटंतर । काई भगवन्त सबान कोई म्हारा बान्होरे ॥ ५ ॥

राग धनासी ।

पखेरु उडिसी । आप लियो विसराम । ज्यूं ज्यूं नर स्वारथ करै
कोई न सवारयो काम । टेक ।

बल कुचा है मांछली । खणं कुचा है मोर । सेवग चाहे
राम कुं । ज्यों प्यन्तवत चन्द चकोर । १ । यों स्वारथ को जीबडो ।
स्वारथ छाड़िन जाय । जब गोरख किरपा करी । म्हारो मनवो
समझयो आय । २ । जोगी सोई जागीरे जुगत रहे रुदास । तत
नारं कण पाइया । यो वहे मछन्द्र नाथ । ३ ॥ २ ।

—०—

गोरख नाथ

राग भैरौ

अनत न भरमो सिधा तेरी कांइआं मधे सार । रहाउ ।
बोलते का खोज करना । भीवते ही उलटि मरना । सहिजे ही
अकास धरना । काहे जम का डंड मरना उतर परना पार ॥१॥

महल की जब खबरि पाई, सोध ज्ञाने प्रान भाई ।

भइआ परचा मिटी धाई, बिना मूरति दिसटि आई ।

अलख अगम अपार ॥२॥

सिखर भीतरि नाद बाजे, जरा मिरत उपाधि भाजे ।

सुनि सो धुनि डोरी लागे, तव सबहु भुणकार ॥३॥

बिखे दीन जगति बासी, अगमु गड्डु बसिउ संनिआसी ।

मणे गोरख सुनहु उदासी, चेतिआ निरंकारि ॥४॥

—०—

सलोक

काल दुकाले जो नरु सती । बाले जोबनु जो नरु बती ।
 फुरते भोजन अलपु अहार, कहै गोरख बहे काइआं हमारि ॥१॥
 खोटे मारे सलूणै नरे मीठे उपजे रोगु । कहै गोरख सुनहु सिधहु
 अनिपानी जोगु ॥२॥



सलोक जोग रामुकली के

गुरु जी ऐसा काम न कीजै, जांते अमी महां रस छीजै ॥१॥

नदी दिग बिरखा नारी संग पुरखा अलपु भीवणु की आसा ।
 मन की चाल मेर खिसत है तांते कथ बिनासा ॥२॥

गोडे भए डगमगे पेट भइआ दिलदिला केस बाले के
 पंखा । अमी महा रस बाघनि सोखा तांते घोर मथन भई अखा ॥ ॥

दिवस कौ बाघनि सुरि नरि मोहै राती साइर सोखे ।

मूरख लोका अंधला पसूआ निवि प्रति बाघनि पोखे ।

दामि काटि बाघनि लै आइआ माउ कहै मेरा पूति बिहाइआ ।

गीली लकड़ी कौ घुण्णि लाइआ तिन डाल मूल सणि खाइआ ।

बाघनि बिंद लेइ बाघनि बिंद लेइ बाघनि हमारी काइआ ।

इनि बाघनि त्रैलुकी खाई बदाति गोरखु राइआ !



अधिक अहार इंद्रि बलु करे । छूटे गिअन मयनु चित्त धरे ।
 बिआपे निद्रा मांपै काल । तांके हिरदे सदा जंगल ।
 खाइआ भी मेरे अण खाइआ भी मेरे । गोरखु कहे पूता संजमी तेरे



अनके संजमी अटलु अकासु । जल की संजमी जोति परगासि ।
 इंद्रि के संजमी बिंद न जाइ । निद्रा के संजमी कालु न खाइ ।



नादिबिंद ते जोति पठाणि, पिंड ते निभारा पदु निखाणु ।
 दिसटि के आगे भावे जाइ, तामे गोरख रहे समाइ ॥



॥ चौपई ॥

जो भग देख मामिनी माने, लिंग देख जो पुरुष प्रमाने ।
 जो बिन चिन्ह नपुंसक जोवा, कह गोरख तीनों घर खोवा ।
 जो घर त्याग कहावे जोगी, घर वासी को कहे जु भोगी ।
 अन्तर भाव न परखे जोई, गोरख बोलै मूरख सोई ।
 पद ग्रन्थहि जो ज्ञान बखाने, पवन साध परमारय माने ।
 परम तत्त्व के होहि न मरमी, कहे गोरख सो महा अधर्मी ।
 माया जोर कहे मैं ठाकर, माया गये कहावे चाकर ।
 माया त्याग होये जो दानी, कह गोरख तीनों अज्ञानी ।
 कोमल पिंड कहावे चेला, कठिन पिंड सों ठेला पेला ।
 शूना पिंड कहावे बूढ़ा, कह गोरख ए तीनों मूढ़ा ।

बिन परिचय जो वस्तु विचारे, ध्यान अग्नि बिन तन परजारे ।
 ज्ञान मगन बिन रहे अबोला, कहु गोरख सो बाला भोला ।
 सुन रे बाचा चुनियां मुनियां, उलट बेघसों उलट्टी दुनिया ।
 सतिगुरु कहै सहज का धंधा, बाद विवाद करे सो अंधा ।

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गोरख बोध

अथ गोरख नाथ जी को कीर्तन लिख्यते । प्रथम गोरख
 बोध ।

गोरखो वाचः—स्वामी तुमैं सो, सत गुरु हम तो शिष्य ।
 गन्द एक पुछिवा दया करि कहिवा । मन्दिन करिवा रौस ।
 नीरारंभे चेला कुण विधि रहै । सत गुरु होईस पूछया कहैं । १ ।

मछन्द्रो वाचः—अवधु रहिवा द्रोटे रहिवा वाटे रुख विरख
 की छाया । तजिवा काम क्रोध लोभ मोह संसार की माया ।
 आप सु गुसटि अनंत विचार । खाँडत निद्रा अल्प अहार ।
 निरारंभे चेला इहा विधि रहै । एसा विचार मछन्द्र कहै । २ ।

गो० स्वामी जी क्या देखिवा क्या विचारिवा, क्या ले धरिवा सारं ।
 क्या क्या देखि मस्तक मुंडाईवा, कुण ज्ञान ले उतरिवा-
 पारं ॥ ३ ॥

म० अवधु आपा देखिवा अनंता विचारिवा तत ले धरिवा सारं ।

गुरु का शब्द ले मस्तक मुंडाईवा महान ज्ञान ले
उतरिवा पारं । ४ ।

गो० स्वामी जी आदेश का कृण उपदेश सुनि का कथं वास । शब्द
का कृण गुरु पूछत गोरख नाथ । ५ ।

म० अवधु आदेश का अनुप उपदेश सुनि का निरंतरि वास । शब्द
का परचा गुरु कथंत मछन्द्रनाथ । ६ ।

गो० स्वामी जी मन का कृण रूप पवन का कृण आकार । दस की
कृण दिश साधिवा कृण द्वार । ७ ।

म० अवधु मन का सुनि रूप पवन का निरालंभ आकार । दस की
अलेख दिश साधिवा दसु द्वार । ८ ।

गो० स्वामी भी कृण मूल कृण बेला । कृण गुरु कृण चेला । कृण
तत ले फिरे अकेला । ९ ।

म० अवधु मन मूल पवन बेला । शब्द गुरु सुरति चेला ।
निराण तत ले गोरख नाथ फीरे अकेला । १० ।

गो० स्वामी जी कृण सविरज कृण खेत्र । कृण सु सरवण कृण
सुनेत्र । कृण जोग कृण जुगति । कृण मोखि कृण
मुक्ति । ११ ।

म० अवधु मंत्र वीरज मति सु खेत्र । सुरति सु सरवण निरति सु नेत्र ।
उरंम जोग धुरम जुगति । जोति मोखि जुवाला मुक्ति । १२ ।

गो० स्वामी जी कृण पेद विणि डाल कृण पंखि विणि सुवा ।
कृण पाली विणि तिर कृण विणि काल ही मुवा । १३ ।

म० अवधु पवन पेड़ विणिं डाली मन पंख विण सुवा । धीरज पाखी
बीण तीर निदरा विण काल ही मुवा । १४ ।

गो० स्वामी जी कुण धीर चन्दा कुण धरि सुर । कुण धरि काल
वजावे तुर । कुण धरि पंच तत समि रहे । सत गुरु होई
पूछ्या कहै । १५ ।

म० अवधु मन धरि चन्दा पवन धरि सुर । सुनि धरि काल वजावे
तुर । ज्ञानि धरि पंच तत समि रहे । ऐस विचार मछन्द्र
कहै । १६ ।

गो० स्वामी जी कुण अमावस कुण सु पडिव । कहा का महारस
कहा ले चडीव । कुणि असयानि मन उनमनि रहे । सतगुरु
होई पूछ्या कहै । १७ ।

म० अवधु रवि सु अमावस चंद सु पडिव । अर्ध का महारस उर्ध
ले चडीव । गगनि असयानि मन उनमनि रहे । ऐसा विचार
मछन्द्र कहै । १८ ।

ग० कुसवद कु कुण प्रसे, सुसवद का कियं वास । द्वादश अंगुल
बायु कुण मुखि रहे । सतगुरु होई सो पूछ्या कहै । १९ ।

म० कुसवद कु सुसवद प्रसे सुसवद वा निरंतरि वास । द्वादश
अंगुल बायु गुरु मुखि रहे । ऐसा विचार मछन्द्र कहै । २० ।

गो० आदि का कुण गुरु धरती का कुण भरतार । ज्ञान का
कुण असयान सुनि का कुण दुवार । २१ ।

म० आदि का अनादि गुरु धरती का अवर भरतार । ज्ञान का स्थान
चेतनि सुनि का परचा दुवार । २२ ।

गो० कुण प्रचै माय्या मोह तुटे । कुण परचै अर सिसी अर फुटे ।
कुण प्रचै लागे बंध । कुण प्रचै अजर वर कंध । २३ ।

म० मन प्रचै माया मोह तुटे । पवन प्रचै सिसहर फुटे । ज्ञान प्रचै
लागे बंध । गुरु प्रचै अजरावर कंध । २४ ।

गो० कहां वसे मन कहां वसे पवन । कहां वसे शब्द कहां वसे
चन्द ।

म० हिरदे वसे मन नाभी वसे पवन । रुचि वसे शब्द गिगनि
वसे चन्द । २६ ।

गो० हिरदा न होता तव कहां रहता मन । नाभी नहीं होती तो
कहां होता पवन । रुचि न होती तो कहां रहता शब्द । गिगनि
न होती तो कहां रहता चन्द । २७ ।

म० हिरदा न होता तव सुनि रहता मन । नाभी न होती तव निरा-
कार होती पवन । रुचि न होती तव अकल रहता शब्द । गगन
न होता तव अभीक रहता चन्द । २८ ।

गो० रात्री न होती तो दिन कहां ते आया । दिन प्रसने रात्री कहा
समाई । दीवा बुझाणा नोति कयं लिया वासा । २९ ।

म० रात्री न होती दिन सहजहि आया । दिन प्रसाने रात्री सहज
समाई । दीवा बुझाणा नोति लीआ निरंतरि वासा । पवन न
होता तव प्राण पुरिस का सुनि होता घेसासा । ३० ।

गो० काया का कौण कर्ता कयं तेज उपाया । ब्रह्म ज्ञान का कौण
सद गुरु शिष्य होई, कौण अलख लखाया । ३१ ।

म० काया का ब्रह्म कर्ता सत धै तेज उपाया । ब्रह्म ज्ञान का सुनि
सद गुरु शिष्य है अलख लखाया । ३२ ।

गो० काया मधि के लख चन्दा । पटुप मधे कहां वसे गन्धा । दूध
मधे कहां वसे घीव । काया मधे कैसे जीव । ३३ ।

म० काया मधे दो लख चन्दा । पटुप मधे चेतनि गन्धा । दूध मधे
निरन्तर वसे घीव । काया मधे सकल व्यापी जीव । ३४ ।

गो० स्वामी जी काया न होती तब कहां रहता सूरज चंद । पटुप न
होता तब कहां रहता गंध । दूध नहीं होता तब कहां रहता
घीव । काया न होती तब कहां रहता जीव । ३५ ।

म० काया न होती तब निरंतर रहता सूरज चन्द । पटुप नहीं
होता तब अनहद रहता गंध । दूध न होता तब सुनि रहता
घीव । काया न होती तब प्रम सुनि रहता जीव । ३६ ।

गो० कहां वसे चन्दा कहां वसे सुर । कहां वसे नाद ब्यंद का मूल ।
कहां चटि हंस पीवै पाणी । उलटी सकती ब्रह्म धरि
आणी । ३७ ।

म० अरधे वसे चन्द्रमा उरधे वसे सुर । हिरदे वसे नाद बंद का मूल ।
गिगनि चटि हंसा पीवै पाणी । उलटि सकती आप धरि
आणी । ३८ ।

गो० कथं उत्पनौ नाद कथं नाद समावते । कथं ले थापले नाद
कथं नाद विलीयते । ६९ ।

म० अवगति त्यों उत्पनौ नाद नाद सुनि समावते । पवन ले
थापते नाद गिगनि नाद विलीयते । ४० ।

गो० नादेन नादी वा वंदे नवंदिवा गिगने न लाइवा आस । नाद वंद
दोउ न होइगा तब प्राण पुरिस का कहां होइगा वास ॥ ४१ ॥

म० नादे हूं नादिवा वंदे हूं वंदिवा गिगने हूं लाइवा आस । नाद वंद
दोउ न होईगा तब प्राण पुरुष का निरंतर ही होइगा वास ॥ ४२ ॥

गो० आकार छुटिसि निराकार होइसी पवन होईसी पाणी । चन्द
सुर दोउ न होईसी तब किंकुण सहनाणी ॥ ४३ ॥

म० ससज हंसा का खेल भणीजे सुनि हंसा प्रकास । सहेज ही
आकार निराकार होईसी तब हंस का परम जोति निवास ॥ ४४ ॥

गो० अमूल का किय मूल मूल का किय वास । पद का कुण गुरु
पूछत गोरख नाथ ॥ ४५ ॥

म० मूल का सुनि मूल मूल का निरंतर वास । पद का निर्वाण गुरु
कथंत मछन्द्र नाथ ॥ ४६ ॥

गो० कथं उत्पन्नौ प्राण कियं उत्पन्नौ मन । कथं उत्पन्नौ वाचं
कथं वाचा विलीयते ॥ ४७ ॥

म० अवगति त्ये उत्पन्नो मन, प्राण उत्पन्नो मन । मन उत्पन्नो वाच
वाचा मन विलीयते ॥ ४८ ॥

गो० कुण सरोवर कुण सुनाल । कुण मुखि होई वांचिना जम काल ।
के लोक अगोचर कैस लई । सतगुर होइस पृथ्या कहै ॥ ४९ ॥

म० मन सरोवर पवन सुनाला । उरध मुखि होई बंचीवा जम काल ।
अरध उरध अगोचर जिव लई । ऐस विचार मछन्द्र कहै ॥ ५० ॥

- गो० कुण बिखमी कुण सुख संधि । कुण पंक्ति दिदि करि चन्द ।
 कैसे चेतन मनि उनमनि रहे । सत गुरु होईस पूछ्या कहै ॥ ५१ ॥
- म० अनलि विमलि विषम संधि । चाकी उपर लागे बंध । सदा
 चैतिनि मनि उनिमन रहे । एसा विचार मछंद्र कहै ॥ ५२ ॥
- गो० कयं उत्पत्ति आदि कयं आदिकी सुरति । ए तत कहौ गुरु
 गुसाई । जहां हमारी उत्पत्ति रहाई ॥ ५३ ॥
- म० तिल मय्यं जया तेलं कसट मय्ये हुतासन । पहुप मधे जया वासं
 त्यु देही मधे देवता ॥ ५४ ॥
- गो० सपणी कु हुकै कुण भाई । बंक नालि रस कुण गई । ज्युं ज्युं
 प्राणी निद्रा करे । पंड मधे प्राण कड़ा होई रहे ॥ ५५ ॥
- म० सपणी कु हुकै सहज भाई । बंक नालि रस नामा गई । ज्युं २
 प्राणी निद्रा करे । पंड मधे प्राण अपरछन रहे ॥ ५६ ॥
- गो० कुण चक्रि दिदि करि चन्द । कुण चक्रि लागे संधि । कुण
 चक्रि पवन निरोधि । कुण चक्रि मन प्रमोधि । कुण चक्रि धारिये
 ध्यान । कुण चक्रि लिजे विश्राम ॥ ५७ ॥
- म० अरधे चक्रि दिदि करि चन्द । उरधे चक्रि लागे बन्ध । पछिमी
 चक्रि पवन निरोधि । हिरदै चक्रि मन प्रमाधि । कंठ चक्रि
 धारिये ध्यान । ज्ञान चक्रि लिजे विश्राम ॥ ५८ ॥
- गो० कुण लदे नम्र मंडली कुण प्रसे हरि मन्दा का गुरु । विसरि
 जाउ तो कैसे तिरु ॥ ५९ ॥
- म० बोल तेजे ति माया सुनि । तास विचार्या पाप न पुनि । सिब
 सकति ले उनमनि रहे । एसे विचार मछंद्र कहै ॥ ६० ॥

गो० कुण नाली स्त्री संचर्या कुण पैगई जीव । माता प्राभि वसंतडा
कुण नाली रस पीवे ॥ ६१ ॥

म० संखणी नाली स्त्री संचर्या सुधमन पै गई जीव । माता प्राभि
वसंतड बंकु नाली रस पीवे ॥ ६२ ॥

गो० कुण घरि कुण वासा । कुण प्राभि रहे दस मासा । कुण मुखि
पाणी कुण मुखि खीरं । कुण दिशा उत्पति मया शरीरं ॥ ६३ ॥

म० ज्ञाति घर अवगति बास । तीति घरि रहे दस मास । मनमुखि
पाणी पवन मुखि खीरं । उकार दिशा उत्पति मया शरीरं ॥ ६४ ॥

गो० कुण सुनि उत्पन्ना । कुण सुनि सतगुरि बुझाई । कुण सुनि मै
रखा समाई ॥ ६५ ॥

म० सहेज सुनि उत्पन्ना संभि सुनि सतगुरि बुझाई । अजित सुनि
मै रखा समाई ॥ ६६ ॥

गो० कुण मुखि लागे समाधि । कुण मुखि छुटे उपाधि । कोण मुखि
दुरिया बंध । कुण मुखि अजर वर कंध ॥ ६७ ॥

म० मन मुखि वाला लागे समाधि । पवन मुखि वाला छुटे उपाधि ।
सुरति मुखि वाला दुरिया बंध । गुरुमुखि वाला अजरवर
कंध ॥ ६८ ॥

गो० कुण सेवे कुण नाग कुण दही दीसी जाई । कहत्य उठंत
पवन होठ कंठ तालिका बजाई ॥ ६९ ॥

म० स्त्रीन सेवे चेतन नाग कलपन दह दीसी जाई । नामी ते उठत
पवन आगे होठ कंठ तालुका बजाई ॥ ७० ॥

गो० कुण चेतनि कुण सुसार । कुण सुनिद्रा कुण सुकाल । कुण
प्रचै तत जरि रहे । सत गुर होई सु पुछ्या कहै ॥ ७१ ॥

म० जोति सु चेतनि निरभे सार । जागि उतपति निद्रा काल । जोति
में पंचतत जरि रहे । ऐसा विचार मछंद्र कहै ॥ ७२ ॥

गो० कुण बोले कुण सोवै । कुण रूप मे आपा जेव । कुण रूप
में जुगि २ रहे । सत गुर होई सो पूछ्या कहै ॥ ७३ ॥

म० शब्द बोले सुराति सोवै । अदेख रूप में आपा जेवै । रूप
अरूप में जुगि २ रहे । ऐसे विचार मछंद्र कहै ॥ ७४ ॥

गो० कहां ते मत करे गुण घण । कहति पवनि करे आवा गमन ।
कुण मुखि चंदा निम्कर मरे । कुण मुखि काल निद्रा करे ॥ ७५ ॥

म० हिरदै थो मन करे गुण घण । नाभी थो पवन करे आवागमन ।
आप मुखि चंदा निम्कर मरे । मन मुखि काल निद्रा करे ॥ ७६ ॥

गो० कुण सुनि जोति पलटे । कुण सुनि ति बाचा फुरे । कुण सुनि
ति त्रीभुवण सार । कुण सुनि ति उत्तरिबो पार ॥ ७७ ॥

म० अप्र सुनि ति जोति पलटे । अनभे सुनि ति बाचा फुरे । प्रमु सुनि
ति त्रीभुवण सार । अतीत सुनिति उत्तरिबो पार ॥ ७८ ॥

गो० कथं उतपति खुष्या कथं उत्पन्नौ आहार । कथं उतपति निद्रा
कथं उत्पन्नौ काल ॥ ७९ ॥

म० मनसा उतपति खुष्या खुष्या उत्पन्नौ आहार । आहारि उतपति
निद्रा निद्रा उत्पन्नौ काल ॥ ८० ॥

गो० कौण कवल हम सास उसास । कौण कवल हम हंसा वास । कौण कवल हम पूजा करां । कौण कवल हम अलख को प्रहां ॥ ८१ ॥

म० नाभ कवल तुम सास उसासे । हिरदा कवल तुम हंसा वासे । मधि कवल तुम पूजा करी । अचित कवल तुम अलख को प्रहो ॥ ८२ ॥

गो० सति सति भायत गुरु पंडिता । मन पवन की कुण दशा अडर हाथि पारि उतरिबो कैसे ॥ ८३ ॥

म० दिसट ति दिबी दिसट होईवा ज्ञान ति विज्ञान होईवा । तथा गुरु गिप्य की एक ही काया । प्रचा हो तो विहाडि न जाई ॥ ८४ ॥

गो० कहा ति सैठे सास उसास । कहं परम हंस का वास । कुण धरि मन सदा यिर रहे । सतगुरु होई सु पूछ्या कहे ॥ ८५ ॥

म० अरध ति सैठे सास उसास । उरध परम हंस का वास । सहज सुनि मन सदा यिर रहे । ऐसा विचार मछन्द्र कहे । ८६ ॥

गो० कैसे आवे कैसे जाई । कैसे संचिया रहे समाई । कैसे तन मन सदा यिर रहे । सतगुरु होई सु पूछ्या कहे ॥ ८७ ॥

म० सुनिहि आवे सुनिहि जावे । सुनिहि संचिया रहे समाई । सहज सुनि तन मन सदा यिर रहे । ऐसा विचार मछन्द्र कहे । ८८ ॥

गो० कहां वसे शक्ति कहां वसे साव । कहां वसे प्राण कहां वसे जीव । कहां होई इनका प्रचा लहे । सतगुरु होई सु पूछ्या कहे ॥ ८९ ॥

- म० अरुधे वैसे सकती उरुधे वैसे सीव । भीतरा वैसे प्राण अत्रीख
वैसे जीव । निरन्तरि होई इन का प्रचा लहे । ऐसा विचार
मछंद्र कहे ॥ ९० ॥
- गो० कुण मुखि बैसे कुण मुखि चले । कुण मुखि बोले कुणि
मुखि मिले । कैसे बाला देही में रहे । सतगुर होइ सु पूछया
कहे ॥ ९१ ॥
- म० सुरति मुखि बैसे सुरति मुखि चले । सुरति मुखि बोले सुरति
मुखि मिले । निरति सुरति ले व्री भे रहे । ऐसा विचार
मछंद्र कहे ॥ ९२ ॥
- गो० कौण सबद कौण सुरति । कौण सो निरति कौण सो बंध ।
दुवप्या भेटिर कैसे रहे । सतगुर होई सु बुझया कहे ॥ ९३ ॥
- म० शब्द अनदद सुरति सुचित । निरति निरालंभ लागे बंध ।
दुवप्या भेटिर एके रहे । ऐसा विचार मछंद्र कहे ॥ ९४ ॥
- गो० पांव बीणि कौण मारग चहु बीणि कुण दृष्टी । करण विणि
कुण सरवण । मुख बीणि कुण शब्द ॥ ९५ ॥
- म० पांव बीणि विचार मार्ग चहु विणि निरति दृष्टि । करण
बीणि सुरति सरवण । मुख विण ताली शब्द ॥ ९६ ॥
- गो० कुण सु आसण कुण सु ज्ञान । कैसे बाला धरे ध्यान ।
किहि विधि अवगति का सुख लहे । सत गुर हो सु पुछया
कहे ॥ ९७ ॥
- म० संतोष आसण विचार सु ज्ञान । काया तानि करि धरिये

ध्यान । गुरु मुखि अवगति का सुख लहे । ऐसा विचार मछंद्र कहे ॥ ९८ ॥

गो० कृण सु संतोष कृण सु विचार । कृण सुध्यान काया के पारि । कैसे मनसा इन में रहे । सतगुर होई सु पूछ्या कहे ॥ ९९ ॥

म० निर भे संतोष अणभे विचार । देहि माहे धरिय ध्यान काया के पारि । गुरु मुखि मनसा इन में रहे । ऐसा विचार मछन्द्र कहे ॥ १०० ॥

गो० कृण सु धोति कृण सु आचार । कृण जाप मन तजे विकार । कृण भाई ति अणभे रहे । सत गुर होई सु पुछ्या कहे ॥ १०१ ॥

म० ध्यान सु धोति विचार सु आचार । अजपा जाप मन तजे विकार । अणभे भाई ति निरभे रहे । ऐसा विचार मछंद्र कहे ॥ १०२ ॥

गो० कृण सु ऊ कृण सु आप । कृण सु भाई कृण सु बाप । कैसे मन मे दरिया रहे । सत गुर होई सु पुछ्या कहे ॥ १०३ ॥

म० सबद ऊ जोति सु आप । सुरति भाई चित्त सु बाप । निहचल मन में दरिया रहे । ऐसा विचार मछंद्र कहे ॥ १०४ ॥

गो० कृण मुखि रहयो कृण मुखी ध्यान । कृण मुखि अमीरस कृण मुखि पान । कृण मुखि छेदी बदेही रहे । सत गुर होई सु पुछ्या कहे ॥ १०५ ॥

म० उरधे मुखि रहणी सकती मुखि ध्यान । गिगानि मुखि अमी रस
चित मुखि पान । आसा मुखि छेदि बदेही रहै । ऐसा विचार
मछंद्र कहै ॥१०६॥

गो० कृण मुखि होई आवु कृण मुखि होई आवै । कृण मुखि होई काल
कू खाई । कृण मुखि होई ओति में रहे । सतगुर होई सुपूछ्या
कहै ॥ १०७ ॥

म० सहज मुखि होई आवै शक्ति मुखि होई आवै । त्रिपंख होई काल
कू खाई । निस्वास मुखि होई ओति में रहे । ऐसा विचार मछंद्र
कहै ॥ १०८ ॥

गो० कृण सु काया कृण सु प्राण । कृण पुरुष का धरिये ध्यान । कृण
असथान मन काल सु रहे । सत गुरु होई सु पूछ्या कहै ॥१०९॥

म० पवन सु काया मन सु प्राण । परम पुरुष का धरिये ध्यान । सहज
असथान मन काल सु रहे । ऐसा विचार मछंद्र कहै ॥११०॥

गो० कृण सु कूंची कृण सु ताला । कृण सु बुढा कृण सु बाला ।
कृण असथानि चेतन मन रहे । सत गुरु होई सु पूछ्या कहै ॥१११॥

म० निहि शब्द कुंचि शब्द सु ताला । अचेत बुढा चेतनि बाला ।
सदा चेतनि मन उनमानि रहे । ऐसा विचार मछंद्र कहै ॥११२॥

गो० कृण सु साधिक कृण सु सिद्ध । कृण सु माया कृण सु रिधि ।
कैसे मन की भ्रान्ति नसाई । गुरु गुसाई कहो समझाई ॥११३॥

म० सुरति सु साधिक शब्द सु सिद्धि । अभावस माया पर सु रिधि ।
दुबध्या मोटि निरंतरि रहै । ऐसा विचार मछंद्र कहै ॥ ११४ ॥

- गो० कुण सु संचा कुण सु बग । कुण आभूपण चढे सुरग । तामे
कैसे उनमनि रहे । सत गुर होई सु पूछ्या कहे ॥ ११५ ॥
- म० ज्ञान सु संचा प्राण सु बग । जोति आभूपण चढे सुरंग । ता में
उनमनि न्हिचल रहे । ऐसा विचार मछंद्र कहे ॥ ११६ ॥
- गो० कुण सु मिद्र कुण सुदेव । कहू कैसे कीजे सेव । पांचु पाति
ले कैसे रहे । सत गुर होई सु पूछ्या कहे ॥ ११७ ॥
- म० सुनि सु मिंदर मन सु देव । बेसि निरंतरि कीजे सेव । पांचु
पांति ले उनमनि रहे । ऐसा विचार मछंद्र कहे । ११८ ।
- गो० कुण सु मिंदर कुण सु दुवार । कुण सु मुगति कुण सु अपार ।
कुण प्रचे मन उनमनि रहे । सतगुरु होई सु पूछ्या
कहे । ११९ ।
- म० सुनि सु मिंदर सयद सु दुवार । जोति सु मुरति जवाला अपार ।
रूप अरूप मन उनमनि रहे । ऐसा विचार मछंद्र कहे । १२० ।
- गो० कुण सु दीवा कुण सु प्रकाश । कुण सु बाति तेल
निवास । कैसे दीवा इचल रहे । सतगुर होई सु पूछ्या
कहे । १२१ ।
- म० ज्ञान सु दीवा शब्द सु प्रकाश । संतोष बाती तेल निवास ।
दुखध्या मेदि अखंडित रहे । ऐसा विचार मछंद्र कहे । १२२ ।
- गो० कुण सु वेगं कुण सु चले । कुण सु फीरता कुण सु मिले । कुण
घरि निर्भे रहे । सत गुर होई सु पूछ्या कहे । १२३ ।
- म० धीरज वेग चले विकाल । सुरति सु फीरति मिले सुसार ।
सदा अतित घरि निर्भे रहे । ऐसा विचार मछंद्र कहे । १२४ ।

गो० कुण सु जोगी कैसे रहे । कुण सु भोगि कैसे लहे । सुख
में कैसे उपजे पीर । ता मे कैसे धरिये धीरे । १२५ ।

म० मन सु जोगी उनमनि रहे । उपजे महारस तबे सुख लहे । रस
हि माही अखंडिति पीर । सत गुर गन्ध पावे धीर । १२६ ।

गो० कुण सु आत्मा श्रीमवण धीर । कुण प्रचे वावन धीर । कुण
सु आत्मा आवे जाई । कुण सु आत्मा सुनि समाई । १२७ ।

म० पवन सु आत्मा आवे जाई । मन सु आत्मा सुनि समाई । ज्ञान सु
आत्मा त्रिभुवन धीर । गुरु को प्रचे वावन धीर । १२८ ।

गो० मन का कुण जीव । जीव का कुण बेसास । बेसास का कुण
आधारि । ब्रह्म का कुण रूप । १२९ ।

म० मन का पवन जीव । जीव का सुनि बेसास । बेसास का ब्रह्म
रूप आधार । ब्रह्म का अचिन्त्य रूप । १३० ।

गो० कुण चक्रि धिर होई कंध । कुण चक्रि अगोचर बंध । कुण
चक्रि हंस निरोधी । कुण चक्रि मन प्रमोधी । कुण चक्रि लहे
स्वाद । कुण चक्रि लागे समाधि । १३१ ।

म० मूल चक्रि धिर होई कंध । गुदा चक्रि अगोचर बंध । नाभी चक्रि
हंस निरोधि । ह्रिदे चक्रि मन प्रमोधि । कंठ चक्रि लहे स्वाद ।
निलाट चक्रि लागे समाधि । १३२ ।

या खट चक्रि का जाखे भेव । सो आपे करता आपे देव ।

मन पवन साधता ते तो जोगी । पापे न लीपते । पुने न हास्ते । १३३ ।

॥ गोरख बोध समाप्त ॥

सलोक चरपटि के

तटि तीरथि ब्रह्मणि के करमा, पुंनु दान खत्री के धरिमा
 बाणिज बिउपाख बेसनो के करिमा, सेवा भाउ सूध्रि के धरिमा
 चारो वरानि इहु चारो धरमा, चरपट प्रणिबै सुणिहो सिधु मनु वासि
 कीए जोगी के धरमा । १ ।

सोकहु जरहु जिबहु रि न जरिना, सो जलु तरहु जि बहुरि ना तरना
 इहु कसरति जबि पावै । चरपटु प्रणिबै फिर गरभि ना आवै । २ ।
 होने कारनि कयहि गिआनु । होने कारनि धराहे धिआनु । होने
 कारनि तीरथि इसनानु । होने कारनि पुंनु अरु दानु । होने कारनि
 शुभ संगरांसु । होने कारनि पचि पचि मूआ । चरपटु प्रणिबै कोई
 साधू अनिहोनी हुआ । ३ ।

बनि बनि फिरे कन्दु अशरु करे । जालि तपु, तीति कालि
 माधि खेर । अगनि तपु उसनि कालि महि करे । हठि निप्रहि करि छी-
 वतु जैरे ॥ चरपटु प्रणिबै मनि ते मूला इहु बाता करे ।

सुध फटकि मनु गिआनि रता । चरपट प्रणिबै सिधु मता । ५ ।
 बाहिरि उलटि भउनि नहीं जाउ । काहे करानि काननि का चीरा
 खाउ । बिभूति ना लगाओ जिउ तरि उतारि जाइ । खर जिउ घूड़ि लेटे
 भेरी बलाइ । सेली न बांधो लेवो ना सिगानी । थोढउ ना खिया
 नि होइ पुरानी । पत्र ना पूजो डडा ना उठावो । कुते की निआई
 मांगने ना जावो । वासी करि के भुगति ना खावो । सिंघिआ देखि
 सिंगी ना बनावो । दुआर दुआरे धूआ न पावो । भेखि का जोगी न

कहावो । आतिमा का जोगी चरपटु नाउ ॥ ६ ॥

लमो खिया मोल मजोली । कनि फड़ाइ मुख तंबोली ।
दिहै भिखिआ राती रसु भोगु । चरपटु कहै कवाइआ जोगू ॥ ७ ॥

जो मितकु धोड़े परि चड़े । किउ अकासु टूटि नही पड़े ।
जो मितकु तनि लावे जोड़ा । अमहु ना मूआ निगोड़ा ॥
जो मृतकु बांधे धर्मराई । धिगु जननी वा कउ लाजि न आई ।

जो मृतकु कछु होइआ चाहे । चरपटु प्राणिवे जोग नानिवाहे ॥ ८ ॥

भेखिमृतकु का एक सुभाउ रेमाई । उस खफनी ओसि खपनी जाई ।
ओस टोपी उस अंचला बधाई । ओहु नहीं बोलै ओहु सुनि धिआई ॥
बह निहि सबदि ओहु करमि गलतानी । बहु दर रह असिधानि बहु मड़ी
मसानी । जोगु की ९ त्रिभयाणे सारे । चरपटु प्राणिवे पूता कछु
जोगु बेपोरे ॥ ९ ॥

जो मनु मारे किआ पड़े पुरान । जो मनु मारे किआ कथे गिआनु
जो मनु मारे किआ धरे धिआनु । जो मनु मारे किआ वेद कुरान
जो मनु मारे किआ मड़ी मसांछु । जो मनु मारे किआ पुनु अरु
दानु । जो मनु मारि ता किआ जुधु संगिरामु । जो मनु मारे किआ
गंगा इसनानु । मनु मारे सिधि होई । चरपटु प्राणिवे साधू विरला मनु
मारे कोई ॥ १० ॥

साधो आवहि से घरि बारी । सेवा करहिगे हमारी । हेठि बिछावहिगे
द्वालि दुलाई । ऊपर ऊचा करि बैठाई । जति कति की माइआ लइ
आइआ । फूलि बैठा निरंजनु पाइआ । सिखि की घरिनी लागे पाइ ।
उसि का रूप देखि उसि का कामु दलि जाइ । सिखि के पुत्रि का

मुख ले चचोले । जैसे कुता हाडिकउ विरोले । सिखि मरे गुरु रोवे ।
निर अपराधि सोगी होवे । एकु घरु तिआगिआ सि घरि लिआ
इआ । छुंठिकिआ सा परु बहुरि भरिमाइआ । दइआ न उपजी अरु
गुरु कहाइआ । प्रणवे चरपटु ते नरकि सिधाइआ ॥ ११ ॥

सति गुरु एसा लो प्रतिरीआ कामु विवरगितु लो । मारीले सगलि
कामना धरमु सदा दिडु असतति लो । संतोख जाचै नाही कबहु
अराधि बिहूना सतु भाखी लो । परि सुआरथु अपुना नहीं मुआरथु
मन चेला नहीं भटका लो । मेले पाणी कपड़े धोवे । लोभी गुरु
मुकति कउ होवे । गिआनी विगिआनु सदा ततु सारु । ऐसे सति
गुरि ले उतरिगे पारि । दइआ न उपजा अरु गुरु कहाइआ । प्रणिवे
चरपटु ते नरकि सिधाइआ ॥ १२ ॥

इक सेति पटा इक नीलि पटा । इकि तिलिक जनेऊ लंबिगट ।
इकि फीए इकि मोनी इकि कानि फटा । जबि आवेगी कालि
घटा ।

तबि छोडि जाहिगा लट पटा—जबि लगु नहीं उजटि घटा ।

कहु चरपटि पेटि नटा । १३ ।

सरिवाना नादि रागि नहीं जाहि । नेत्रि रूपु ना देखि लुभांहि ।
नासिका गंधु परसु नहीं होइ । खटि रसि को जिहिवा मरे न
रोई ।

जीती नहीं काइआ अरु सिधु कहाइआ । चरपटु प्रणिवे ते नरकि
सिधाइआ । १४ ।

मनु बांधे ते मनि को पावे—नहीं तो मरिमता जूनी आवे । जो
मनिसा ठहिरानी । तो मनि की गति जानी । मनि के आगे मनिसा
बसे । सरिपनी होइ होइ मनि को डसे ।

उतिरे नाही खेपि बिखिआलु भारी । चरपटु प्रणिवे केते मुए विकारी ।
बिखिआ डोरी जगति को फासी । केते काचे फिरहि उदासी ।
अरु न खोजिआ फिरहि चौरासी । फिरि फिरि बांधे नमि की फासी
ऐसे चरपटि नरकि सिधासी । १६ ।

(H.U., MS. No. 512, copy made out in 1711)

इक लालपटा एक सेत पटा । इक तिलक जनऊ लमक नटा
जब नही उलटा प्राण घटा । तत्र चरपट भूले पेट नटा ।
जब आवेगो काल घटा । तब छोडि जाइगे लटा पटा । १ ।

सुणि सिखवती सुणि पतिवती इस जग महि कैसे रह्या
अखी देखन कनी सुनण मुख सो कहू न कहना
बकते आगे सोता होइ रहु धौक आगे मसकीना
गुरु आगे चेला होइबो एहा बात परबीना ।

मन महि रहना भेद न कहना बोलिबो अभ्रित बानी
अगला अगन होइबा औधू आप होइबा पानी

इहु संसार कंठिओं की बाड़ी निरख निरख पगु धरना
चरपट कहे सुनहुरे सिधो हठि करि तपु नहीं करना
जाणिके अजाणि होइ बात तूं ले पछारिण

चेले होइआं लाभु होइगा गुरु होइआं हान ।

अदरि गंदा बाहरि गंदा । तूं की मूलिओ चरपट अंधा ।

(From S. S.)

सषाआ चरिपटि नाथि कीआ

Charpat.

The MS. is torn and badly written. This is all I could make of it.

....टा किसि की बहु । अपिसुआरिधी....जेता फूला तेता म्हालि

। चरुपट बोले सकल जंजालि । १। कांआ तरिबरु माणक चित्तु ।
डालो....नितुनित्तु । कलिपे म्हालिपे दहि दिसि जाई । चरपटि ता
कारिण सिधि न थाई । २ । ढीलीकछोटा मनिमुष फिरे । घरि
घरि नैणि पसरा कोरे । पाआ जरे न वाचा फुरे । ता कारिणि भौदे
म्हारि म्हारि मरे । ३ ।

औधू गलि पया हाथि फहोडा । पगि पवडा मुपि तंजोला ।
पाजे पीजे क्काजे जोग । चरपट कहे विगाडिओ जोग । ४। निरिभौ
ना संगि तति का वेता । मान अपिमानि विवरजति ईद्री जीता ।
सेति फटकि मनु हीइरे रता । ...ले इहि सिधि का मता । ५ ।

औधू मूलि....चंदि । बई पेले चौसठि साधि । जरा...., रोग
बोले चरपट धन धन जोग ।चंधि बयिमि करि
बंधु । ऊपिरे कारि....करि चंदि । रैनि दिवसि रस चरिपटि
पीआ ।तेल न बुझे दीआ । ७ ।

इकि सेति पटा इक....टा ॥ इकि तिलिनि जनेऊ लंपि जटा ।
इ....ई कनिफटा । जवि मनु नही देपे छालि....।....पुट्टु बोले सामे
पेटि नटा । ८ ॥

बाकिरी काकिरी किंगिरी हाथि ।जाली....नी साथे । दिन
को भिष्या राती भोगु । चर....बिंगोवे जोगु । ९ ॥

गधिम गंधा मूडाआ पाड़ि पाड़ि तोडे हाडि । बाचिन
सांधिआ....रि । चरुपट कहे ते माया मारि । १० ॥

....ते जाइ सो जाओ । भगि कूँ देपिन घाले....चरि सिन धे
तिहरि आउ । सति सति म....पुराउ । ११ ।

चिरीकिटी चीरि चाक्रे मनि....चमेऊ करिणा । ऐसी करिणी
करो रेबहुड़ न होवे मरिणा । १२ ।

धिरि करि मनुआ....रि चेता । कांया पऊन पयाले नेता ।
माभुर भरई उ धिर रहे कंध । न उडे हंसु न पड़े कंध । १३ ।

कथिनी बकिनी साभि जलु जाचा । बाधिस घोने बाधो
बाचा । चरिपटु कहे पउनि की डोरि । भिनिकति गधो ले गआ
चोर । १४ ।

....बगिडी वासा । कामिनि संगु नलेवे....करि रापे पाचो इंद्रा ।
चरपट बोले से....कने मुदा गलि लुद्राछि । फिरि फरि....ती साधि ।
चरपटि कहे सुनु री लोई....हे परु जोग न होई । १५ ।

जलि की बंध काया का धम । देबलु देपि भआ आचम ।
भीतिरि गंदिम गंदा । तू किति भूला....बंधा । १७ ।

चरपटु कहे सुनो रे औघू....न कीजे । नंदु बहु नउ नाडी
सोपे....आ छीजे । १८ ।

....चहु दादारी । जैसी पोटी मुदिरि मल....चरिपटु कहे सुनु री
लोई । इहि पंपुडु...इई । १९ ।

फोकिटि फोकिटि कये ज्ञान ।.... मडी घरे ध्यान । साधि पुरिधि
सकरे....चरपट कहे कालि जुगि के साधि । २० ।

मु सति चिनि नंही वसे । अतीत देपि....हसे । कये ज्ञान
अरु फोकुट रहिना । चरपट कहे कालि जुगि के चिहिना । २१ ।

जिसका कांसु तिसी कु छाजे । अओर करे तो ठीगा बाजे । चरु-
पट कहे इहे अचुरुजु देपु । कनिकि कामिनी मेर्या मेप । फोकटु
आवे फोकटु जाई । फोकटु बोले फोकटु थाई । फोकटु बैठा करे
बिबाद । चरिपुटु कहे इहे सभि उपाधि । २२ ।

—०—

उदास गोपी चंद, गाथा, गोरख पद

....तुमि परिसादि हो मैना बंती मैं ओधू गड जीता । तबि
मैना बंती सीसि धुनिति है तू मेरा पूत नारी । जे तू मेरा पूत
गोपी चंदु ता देहि निसानी काई । री माता बारा बरिसि का जबि
मैं थीआ तबि राजे हयो दीआ । सुने सपिति हउदु बनाआ तबि
इसिवार मैं थीआ । तब मैना बंती भुजा पसारी दरसु तू दे मेरे
पूता । छापिरी सीसि परि डाला मेरे अबि तेरा धाकु पछता ।
तबि गोपी चंदि का दरसुनु कीता मति बिबेक उजाआ । सोला
बरिसि का भोगी हूआ उसी ठौरि है कांआं । रे पूता आगे तुमि
जमि का डरु होता, अबि तो दारे बिडारिआ । आगे आसा मनिसा
होती अबि ले तवु बीचारिआ । सुनि हो माता मैना बंती अबि जोहि
मोहि है भारी । क्या आयां क्या आपि मुनाई सूरि तू महितारी ।
कैसी जोहि लगी तै पूता भोगी होइ पछतोआ । अबि कउन
अदेसा तुमि कुं लागा सो तुमि मोहि समझाआ । री माता जे
प्रियिमे शिह विधि तुमि ही जाती किउ सोला बरिसि गवाआ ।

जोगलीला किउ मुम्मे न दोनी जो जामती मंत्र न पाआ । तव
मेना वंती भला करि मानिआ अबि मुहिकम जोगी हुआ । राज,
माल ग्रह सगिलि तिआगिआ भाउ विसरिआ दूआ ।

रे पूता मंदिरि किउ त्यागिउ छपिरि किउ छाउ । हसती
किउ छोडिउ दुरुण किउ हिताउ । दानु किउ छोडिउ मंगण किऊ
भाइउ । कथंति मेना वंती पूता मोहि समिभाहो ॥२४७॥ री माता
मंदर इउ त्यागिआ मरण चिति आआ । हसिती इउ छोडिआ जो दुरनु
हिताइआ । दान इउ त्यागिआ मांग के पाआ । कथंति गोपी चंद
सतिगेशिपि इह बताइआ । रे पूता सुपंथिरि किउ त्यागिउ बंधविरि
किउ हिताइउ । मोती किउ छोडिउ पथिरि किउ माण्डिउ । चंदन किऊ
त्यागिउ विभूति किऊ सुधाणिउ । री माता सुपंवर इउ त्यागिआ
बंधवर भला जाणिआ । मोती इउ त्यागिआ पथर सुधाणिआ । चंदन
इऊ छाडिआ विभूति अंगि हिताणिआ । कथंति गोपी चंद माता मे
सति बधाणिआ । २५० । रे पूता किति तनइले ग्रहि राजि भोगं ।
किति तजीइले बनिता द्विडीअले जोगं । उदिआनि बासा विभूति
हितं । पूता गोपी चंद किऊ त्याग कीओ राज मोग ग्रहि मांडिप ।
२५१ । रीमाता कतांचि राज कतांचि भोगं । कतांचि बनिता द्विडंति
जोगं । गुरि करिपालि लिलाटि पड़ीअं । साधि चरिनि निर्तुं बंधनं ।
नहि नहि टंलति भाविनी माता जो लिखी देउ नरंजिन । २५२ ।
कतांचि माता कतांचि पिता कतांचि बनिता मीतु सुतह । कतांचि
कानिकि कामिनी हेवरि गैवरि कतांचि तापिति चौरासिनं । नहि नहि
मिटंति भाविनी माता जो लिखी देउ नरंजन ॥२५३॥

री माता तजंति कामं तजंति क्रोधं । तजंति लबु
 तजंति लोभं । तजंति भरिमि कौटि चंदनं । नहि नहि मिटंति
 भाविनी माता जो लिपी देउ नरंजिन । २५४ । पंथा भोली फरुआ
 लिलाटि पडोआ । भूमि सुखमना देभूति हितं । जोगि पदवी उनिमनी
 ध्यानं । इहि गुरि ते प्रापितं । कथंति गोपी चंद सुखि मैणा वंता
 माता अं । हमि पाइ गुरि संति जनं । नहि नहि मिटंति भाविनी माता
 जो लिपी देउ निरंजन । २५५ । मुद्रा सिंही फरुआ नाऊ डंडिअं ।
 अलिपि अहारी निद्रा त पंडिअं । आसिनि चौरासी संजिनं । नहीं
 नहीं मिटंति भाविनी माता जो लिपी देउ निरंजिनं । २५६ । कंदि
 मूल अहार पाइअं । नगिरा तनीअले ठयानि पाइअं । मनि पविनि
 का बंद कीअो । उनिमनी ध्यानि जोग द्विडि लीउ । दोऊ प्रति
 हार गहिउ । नहीं नहीं मिटंति भाविनी माता जो लिपी देउ
 निरंजिनं । २५७ । निराटि जोग करिणं । नहीं जनम मरिणां । गुरि
 सबुदु द्विडिअं । नहीं पंड पडोअं । जनम मरन भरमु कोटि ढइअं ।
 नहीं नहीं मिटंति भाविनी माता जो विधाता लिपि रहिअं । २५८ ।
 कऊत जोग ग्रहि तनीइले पूता कऊ जोग ठहिराइले । कऊन
 जोग अहार तनीइले निरिबाखि जोग किऊ पाइले । २५९ ।
 री माता तीनि पंडित नवि ग्रहि तापिति इअं सति सताडी करि
 भसिमि लगाइअं । अठि अठारा धरि पागि तलं । चारि चउदाहा
 गुरि सविदि पाइअं । इहि उदास मनि द्विडिअलं । २६० ।
 गुरि धिआन करिणं नहीं जनम मरिणं । उहु उदासु द्विडिअले
 माता । गुरि प्रसादि नहीं जनमि मरिणं । २६१ । अहिनासि
 जोग अमिआसि करिणं । रुपी विरपी धुनि लाई बहिणं । दुरिमाति

दुभिदा गुरि सविदि पाइअं । गुरि परिसादि पदु अटुलु पाइअ ।
 पारुस भेटिति कंचुनु होइअं । नित फिरिनि फिरिनि का पंथु पोअं ।
 २६२ । मरमु पाइआ दासि पंचि माता । अठि सठि मजनु
 गुरि सवादि माता । पडग ग्यान गुरि हथि दाआ । इहे नेग
 मोहि द्विडिआ । मनि मरिते कुं बंध पाइअं । तां भआ उदास
 मैनावंती माइअं । २६३ । गुरि सवुद चीना ता पुले कपाटं ।
 दंडि जोगु पाआ अउवाटि घटं । जनिमि मरिनि का पंथ पोआ ।
 लपिदस दिडिआ ता जोग होआ । २६४ । पूरिवि ते पछिमि जोग
 ठठुरु दखण पगि तले करिणं । सुमेरु पेय इह पऊनि अहारो ।
 बंदते गोपी चंद सुनि माहितारी । २६५ । पंचि तत मनिमाहि
 जु रहिअं । आसुण साधि निरिबाणि रहिअं । निद्रा ति पलिकं ।
 अहार अलिपं । पंड इसिखिर दिह कला रहिअं । सुन
 हो माता दिहि पूत कहिअं । २६६ । सुन मंडलि धिआन धारिणं ।
 दिहि कला माता जोग कारिणं । आदि साहिनि मनि माहि जरिणं ।
 बकिते कहिते की कला गवाडी । इहि जोगु सुणि हो मैना वंती
 माई । २६७ । पंचि अग्निनि जलि माहि पाईअं । तमिकि तेज
 मन ते रहि राइअं । गुरि प्रसादि दिह कला पाई । बंदति गोपी
 चंद सुनि हो माई । २६८ । पंचि सति नबि गति सोधिअं ।
 पंचि ईंदी गुरंसविदि परिबोधिअं । ज्ञान तपति मन साहिनि सोधिअं ।
 इहि जोग मैना वंती मातिअं । २६९ ।

सुरिति दधु तनु बाधुनु होअं । सचु जमानु देहि जमावा ।
 ग्यान मधाना तलु बिलोआ । जुगिति विहूना तत न पाआ । बिनु
 जोगि माता जनम गवाआ । २७० । बसि कीड़े पंचि दूता ।

गुरि सबुदु चान भे अउधूता । इंद्री तजी गुरि संगि
 पहुता । अनिहदि द्विडिआ जवि सुनि राता । कहे गोपी
 चंदि सुनि री माता । २७१ । पऊनु पलटे उलटे कऊलं । तजि
 आसा मानिसा जब भइआ जओलं (उजलं) । इसिथिरि भईअले मिले
 बडि ओलं । जोगि लछिनि सुनि हो मातिअलं । २७२ । ईसुर त
 गोरखु गुर भणीअले चरिपट्ट चंवा बंधिपा । भरिथरी गोपी चंद
 इसिथिरु भणीअले निरिवाण जोगु जहि लधिपा । आदि अंति
 कोटि जुगु जुगु नहीं पडिता कंधिपह । कथंति गोपी चंद गाथा
 सुनिहो माता इसिथिरु कला । २७४ । निरिवाण जोगु मनि करिमि
 पडिआ । नहीं फिरंति गोपी चंद माता लिलाटि पडिअं । २७५ ।
 मन मंत कंत करिते द्विरिपं । कही माता बाइ जोगंश पुरुषं । लिलाटि
 भाथी कोडि ही मेडिअं । अवि जोगु द्विडिआ नहीं राज आइअं ।
 वाम कसुकु तजीअले किय़ा ले पु साही । वदंति गोरखु नाथु जुड़ी
 फिरी नहीं । २७६ । वासित्रि पहिरिले उन सीत नग मरदिले ।
 कनिकि कामिनी त्यागि रविआ । भईअले बैरागी सभि धरिनि
 भविआ । वदंति गोरखु नाथु सुनि हो रानी । जुड़ी फिरे नाही किऊ
 भई इआनी । २७७ । आसा ता महा दुषं । निरासा परिमि सुषं ।
 आसा ते निरासा भूतिवा ला सुषि सुती होइ पिगुला । २७८ ।
 री माता राजि गेइ नू राजा मूरे बेदि गइ नू रोगी । छत्रि गेइ नू
 कुलवंती मूरे बिंदु गेइ नू जोगी । २७९ । बाजंति किंगुरी निरिवाण ।
 भा कीअं गनिति सुर सुधि कछु न आवे किहिआ न जाई हैरानु ।
 सुनि बीनि पांचे चोरि अघाने सिवि राते अभिमानु । सुनि सुनि
 चंचिलि मति भई ऊरिभिआ मनु सलितानु । उलिटिआ कऊल

पाविनि को पलिटिआ बेधिआ मनु परिवानु । गगिनि मंडिलि
 का मोरेगु लीआ रपिआ अगिमि थानु । छुटिकिआ नाम दुआदिसि
 आइआ लागी त्रिकुटी ध्यानु । उनिमनी गगिनंतिरि चडिआ तबि
 विसिरिआ देह पिरान । अवि देह जीविति मिरितिके हूआ जान
 का बंवल्लि इसिनान । बदांति गोरुपु सुनि मैनावंती तेरा असथिरि
 भआ राजानु ॥२८०॥ देता उदासु गोपी चंद का संपूरुनु भइआ ॥

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सिद्ध कण्हपा—

लोअइ गम्बु समुबुहाइ हठ परमये पवीन ।
 कोटिह माह एक जन होइ निरंजन-लीन ॥
 आगम-बेअ-पुराणे पंडिठ मान बहांते ।
 पके सिरिफल अलिअ जिम, बहेरित भ्रमपंति ॥

सिद्ध सरहपा—

अशिमिअ लोअण चित्त निरोहें ।
 पवन गिरुइइ सिरि गुरु बोहें ॥
 पवन बहइ सो निचलु जन्वें ।
 जोइ कालु करइ कि रे तन्वे ॥
 घोरे न्हारे चंद्रमखि जिम उजोअ फरेइ ।
 परम महासुह एखुक्खणं दुरिआ सेस हरेइ ॥

सिद्ध भुसुकाचार्य शान्तिदेव—

नइ तुज्जे भुसुक अहेइ जाइवै मारिहसि पंचजना ।
 नलिनीवन पइसंते होहिसि एकुमणा ॥
 जीवंते भेला विहसि मएल रअसि ।
 हण-विणु मांसे भुसुक पद्मवन पइसहिणि ॥
 मायाजाल पसरिउ ऊरे बाधेलि माआ-हरिणी ।

सदगुरु बोहैं बूमि रे कासू कादीनि ।
 अधरात भर कमल विकसउ ।
 बतिस जोइणी तसु अंग उण्हसि ।
 चालि ठअ पपहर मागे अवघूई ॥
 रअणहु परेज कहेइ ।

चालिय पपहर गउ निवार्ये ।
 कमलिनि कमल कहइ पणाले ॥
 विरमानंद विलक्षण सूध ।
 जो एयु बूमइ सो एयु बुध ॥
 भुसुक भणइ महु बूमिअ भेलें ।
 सहजानंद महासुह लेलें ॥

(From K., pp. 761-763)

YOGIC SONGS OF MEDIEVAL MYSTICS

†Beni (13th century)

इड़ा पिंगुला और सुखमना तीनि बसहि इक ठाई । बेणी
संगमु तह पिरागु मनु मजनु करे तिथाई । संतहु तहा निरंजनरामु
हे । गुर गमि चीन्है बिरला कोइ । तहां निरंजनु रमईआ होइ ।
देवसयानै किया नीसाणी । तहा बाजे सबद अनाहद बाणी ।
तह चंदु न सुरजु पउगु न पाणी । साखी जागी गुरमुखि जाणी ।
उपैगि गिआनु दुरमति छोने । अमृत रति गगनतरि भीने । एसु
कला जो जाणै भेउ । भेटै तासु परम गुर देउ । दसम दुआरा
अगम अपारा परम पुरुष की घाटी । ऊरि हाटु हाट परि
आला अलि भीतरि पाती । जागदु रहे सु कबहु न सोबै । तीन
लोक समाधि पलोवै । बीज मंत्र ले हिरदे रहे । मनुआ उलटि
सुन महि गहै । जागदु रहे न अलीआ भाखै । पांचउ ईश बसि
करि राखै । गुर की साखी राखै चीति । मनु तनु अरु कसिन
परीति । कर पलव साखा बीचारे । अपना जनमु न जूऐ हारे ।
असुर नदी का बंधे भूल । पछिम फेरे चढ़ावै सूरु । अजरु जरे सु
निमृच्छ करे । जगनाथ सिउ गोसटि करे । चउ मुख दीवा जोति
दुआर । पलू अनंत मूलु त्रिचकार । सब कला ले आपे रहै ।
मनु माणिकु रतना महि गुहै । मसताके पदमु दुआले मणी ।
माहि निरंजनु त्रिमवगु धणी । पंच सबद निर्माइल बाजे ।
हुलके चवर संख घन गाजे । दालि मलि दे तहु गुरमुखि गिआनु ।
बेणी जावै तेरा नामु ।

G.

(A. D. p. 974)

†“Sadna and Beni who belonged to the North, preceded Ramananda”. —Farquhar in Outline of the Religious Literature of India. Ramananda lived from 1299 to 1350.

१. देवा बेदन बाजे गगन गाजे, सबद अनाहद बोलै । अंतर गति की जानै नाहीं, मूरिख भूमत डोलै । चंद सुर दोइ संनि करि राखौ, मन पवन दिठ डांडी । सहजे सुखमन तारा मंडल, इहि बिधि तृशना खांडी ।.....गगन मंडल में रहनि हमारी सहज सुनि ग्रह मै । अंतर धुनि मै मन बिलमानूं कोई नोगी गंमि लहेला । पाती तोड़ि न पूजौ देवा देवलि देव न होई । नांमां कहै मै हरि की चरनां, पुनरपि जनम न होई ।

२. देवा गगन गूडी बैठी । मै नाहीं तब दीठी । जब लग आस निरास बिचारे । तब लग ताहि न पोव । कहिबा मुनिबा तब लग होईबा । तब ताहि परचा आवै । गाए गाए ते गाए अणगाई कौ अब गाऊंगा । प्रणवत नांमां भए निहंकांमां सहज समाधि लगाऊंगा ।

३. नोगी जन न्याइ जुगं जुगि जीवै । आकास बंधि पाताल चलावै, आपे भरे भरे पीवै । अमृत खात पिता प्रमोच्या माइ मुई करि सोग । भाई बंध की आस न पुगी भाजि गए सब लोग । बाहिली मूंदि लै मांहिली चोधिलै पंच की आस मिटाई रे । भणति नाम देव सेवि निरंजन सहज समाधि लगाई रे ।

४. देवा आज गूडी सहज ऊडी गगन मांहि समाई । बोलन हारा डोरि समांनां नहीं आवै नहीं जाई । तीनि रंग डोरि जाके सेत पीत स्याही । छाडि गगन बाजि पवन सुर नर मुनि चाही । द्वादस तैं उपजी गूडी जानै जन कोई । मनसा कौ दरस परस गुर तैं गंमि होई । कागद तैं रहत गूडी सहजि आनंद होई । नामदेव जन मेध बृंद मिलि रहया जयूं सोई ।

सहज सुनि इक बिस्वा उपनिआ धरती जलहर सोखिआ ।
कहि कबीर हउ ता का सेवकु निनि इहु बिस्वा देखिआ ।

मुद्रा मोनि दइआ करि मोले पतका करहु बीचारै । खिया
इहु तबु सोअउ अपना नामु करउ आधाहरे । ऐसा जोगु कमावहु
जोगी । जप तप संजमु गुरुमुखि भोगी । बुधि बिभूति चढ़ावउ ।
अपुनी सिंगी सुरति मिलाई । करि बैरागु फिरउ तनि नगरी
मन की किंगुरी बनाई ।

पंच ततु ले हिरदै राखहु रहे निरालम ताड़ी । कहतु कबीर
सुनहु रे संनहु धरम दइआ करि बाड़ी ।

(A.D., p.970)

बंदाचि बंधनु पाइआ । मुकते गुरि अनलु बुझाइआ । जब
नख सिख इहु मनु चीन्हा । अत्र अंतरि मजनु कीना । पवन पाति
ठन्हानि रहनु खरा । नहीं मित्र न जसमु जरा । ललटीले सकति
साहार । पैसीले गगन मम्हार । बेबीअले चक्र भुअंगा । भेटीअले
राइ निसंगा । चूकीअले मोह मइ आसा । ससि कीनो सुरि गिरासा ।
कुंमकु भरि पुरि लीणा । तह बाजे अनहद बीणा ।

(A.D., pp.971—2)

साधिक सिध लेखे जउ भेउ । आपे करता आपे देउ ।
अंमावस माहि आस निवारउ । अंतर नामी रामु समारहु । जीवत पावहु
मोख दुआर । अनमउ सबहु ततु निजु सार । चरन कमल गोविंद रंगु
लागा । संत प्रसादि भइ मन निरमल हरि कीरतन माहि अनदिनु
जागा । परवा प्रीतम करहु बीचार । घट माहि खेल अचट अपार ।
काल कल्पना कदे न खाइ । आदि पुरख मति रहे समाइ ।
दुतीआ दुह करि जानै अंग । माइआ ब्रह्म रम सम संग । ना
ओहु बदै न घटता जाइ । अकुल निरंजन ऐक भाइ । तृतीआ

तीने सम करि लिआवै । आनन्द मूल परम पदु पावै । साध
संगाति उपजै विस्वास । बाहरि भीतीरि सदा प्रगास ।

X

X

X

छठि खटु चक्र छट्टं दिस धाइ । बिनु परचै नहीं धिरा रहाइ ।
दुविधा भेटि खिमा गहि रहहु । करम धरम की सुल न सहहु ।
सातै साति करि वाचा जाणि । आतम रामु लेहु परवाणि । छूटै संसा
भिटि जाहि दुख । सुन सरोखरि पावहु सुख । असटमो असट घातु
की काइआ । ता महि अकुल महा निधि राइआ । गुर गम गिआन
बतावै भेद । उलटा रहे अभंग अछेद । नटमी नवै दुआर कट
साधि । बइती मनसा राखहु बांधि । लोभ मोहि सभ धासि जाहु ।
जुग जुग जीवहु अमर फल खाहु ।

X

X

X

एकादसी एक दिस धावै । तउ जूनी संकट बहुरे न आवै ।
सीतल निरमल भइआ सरीरा । दूरि बतावत पाइआ नीरा । बारसि
बारह उगैव सुर । अहिनिशि बाने अनहद तुर ।

देखिआ तिहूं लोक का पीउ । अचरजु भइआ जीव ते सीउ ।
तेरासि तेरह अगम बखाणु । अरध उरध बिचि सम पहिचाणि ।
.....सत संतोख का धरहु धिआन । कथनो कथीऐ मल
गिआन ।

G.

(A.P., pp. 343-4)

आदित करै भगति आरंभ । काइआ मंदर मनसा धंभ ।
अहनिशि अखंड सुरही जाइ । तउ अनहद बेणु सहज महि
बाइ । सोमवार ससि अमृतु भरे । चाखत बेगि सगल बिख
हरे । बाणी रोकिआ रहै दुआर । तउ मनु मतवारो पीवन हार ।
मंगलधारे ले मांहीति । पंच चोर की जाणै रीति । घर छोडे
बाहरि जिनि जाइ । ना तरु खरा रिसै हेराइ । बुधवारि बुधि करै

प्रगास । हिरदे कमल महि हँरे का वास । गुर मिलि दोऊ एक
 सम धरे । उरध पंक्त ले सूधा करे । त्रिहसपति त्रिखिआ देइ
 बहाइ । तीनि देव एक संगि लाइ । तीनि नदी सह त्रिकुटा माहि ।
 अहिनि स कसमल धोवहि नाहि । सुक्रिनु सहारे सु इह व्रत चड़े ।
 अनदिन आपि आप सिउ लड़े ।

G.
 (A.D., p. 344)

मंमा मन सिउ काजु है मन साथे सिधि होइ । मन ही मन
 सिउ कहै कबीरा मनसा मिलिआ न कोइ । इहु मनु सकती इहु
 मनु सीउ । इह मन पंच तत को जीउ । इहु मनु ले जउ उनमानि
 रहे । तउ तीनि लोक की बाते कहै ।

G.
 (A.D., p. 342)

Guru Nanak Dev (1469—1538)

He addresses Machhendra:

सुणि माछिंद्रा नानक बोले । बसगति पंच करे तह डोले ।
 ऐसी जुगति जोग कउ पाले । आपि तरे सगले कुल तारे । सो
 अउघूत ऐसी माति पावे । अहिनि स सुनि समाधि समावे ।
 भिखिआ भाइ भगति ले चले । होवे तृपति संतोख अमुले ।
 विआन रूपे होइ आसगु पावे । सचि नाम ताड़ी चित्तु लावे ।
 नानक बोले अमृत बाणी । सुणि माछिंद्रा अऊधु नीसाणी ।
 आसा माहि निरासु बलाए । निदचउ नानक करते पाए । प्रणवति
 नानक अगम सुणाए । गुर चेल की संधि मिलाइ । दोखिआ
 दारु भोजन खाइ । छिअ दरसन की सोशी पाइ ।

Ramkali

सुरति सबहु साखी मेरी सिंगी जाने लोक सुणे । पतु झोली
 मंगण के ताई भीखिआ नामु पड़े । बाबा गोरखु जागे । गोरखु सो
 जिनि गोइ ठठाली करते बार न जागे ।

Ibid

खट्टु मट्टु देही मनु बैरागी । सुरति सबदु धुनि अंतरि जागी ।
 वाजे अनहद मेरा मनु लीखा । गुरवचनी सचि नाभि पतीखा ।
 जम जंदार न लागे मोहि । निरमल नामु रिदे हरि सोइ । सबदु
 बीचार भए निरंकारी । गुरमति जागे दुरमति परहारी ।

अलिपत गुफा मंहि रहहि निरारे । तसकर पंच सबद संघारे ।
 पर घर जाइ न मनु डोलाए । सहज निरंतरि रहे समाए । गुरमुखि
 जाग रहे अउधूता । सद बैरागी ततु परोता ।

अनहद सबदु बजे दिनु राती । अभिगत की गति गुरुमुखि
 जाती । तउ जानी जा सबदि पछानी । एको रवि रहिआ निरबानी ।
 सुन समाधि सद्गाने मनु राता । ताजि हउ लोभा एको जाता ।
 गुर चेलै अपना मनु मानिआ । नानक दूजा भेटि समानिआ ।

Ibid

मनसा मारि मनै महि राखै सतिगुर सबदि बीचारी ।
 सिंगी सुरति अनाहदि वाजे घटि घटि जोति तुमारी ।

—०—

सिव नगरी महि आसणु अउधू अलखु अंगमु अपारी ।
 काइआ नगरी एहु मनु राजा पंच बसहि बीचारी ।
 सबदि रवै आसणि घरि राजा अदलु करै गुणकारी ।
 कालु बिकालु कहे कहि बपुरे जीवत मूआ मनु मारी ।

—०—

काइआ सोधि तरे भव सागर, आतम तत बीचारी ।

—०—

गुरमुखि जोग सबदि आतमु चीनै हिरदै एकु मुरारी ।
 भनुआ आस्थिर सबदे राता एहा करणी सारी ।

Ibid

गली जोग न होई ।
 एक दसटि करि समसरि जायै जोगी कहीऐ सोई ।
 निमरु भरी सहज धुनि लागे घर ही परचा पाईऐ ।

अजन माहि निरंजन रहीऐ जोग जुगति इव पाइऐ ।
 नानक जीवतिआ मरि रहीऐ ऐसा जोग कमाइऐ ।
 बाजे बाभ्रह सिंगी बाजे तउ निरभउ पद पाइऐ ।
 (Suh)

Nanak addresses Bharthri :

गुरु का सबद मने महि मुंश खिया खिमा हठावउ । जो
 किछु करे भला करि मानउ सहज जोग निधि पावउ । बावा
 जुगता जीउ जुगह जुग जोगी परमतंत महि जोग । अमृत नामु
 निरंजन पाइआ गिआन काइआ रस भोग । सिव नगरी महि
 आसणि बैसउ कलप तिआगी बाद । सिंगी सबदु सदा धुनि
 सोहै आदिनिसि पूरे नाद । पतु बँचार गिआन मति डंडा वरत-
 मान विभूत । हरि कौरति रहिरासि हमारी गुरुमुखि पंथु अतीत ।
 सगली जोति हमारी संमिआ नाना वरन अनेक । कहु नानक
 सुणि भरपारि जोगी पारब्रहम लिव एक ।

(Asa)

घर महि घर देखाइ देइ सो सतिगुरु पुरखु सुनाणु । पंच
 सबद धुनिकार तह बाजे सबद नीसाणु । दीप लोअ पाताल तह
 खंड मंडल हेरानु । तार घोर बाजित तह साचि तखति सुलतानु ।
 सुखमन कै घरि रागु सुनि सुनि मंडलि लिव लाइ । अकथ कथा
 बिचारीऐ मनसा मजहि समाइ । उलटि कमलु अमृति भरिआ इहु
 मन कतहु न जाइ । अनपाजापु न बीसरे आदि जुगादि समाइ ।
 सम सखीआ पंचे मिले गुरुमुखि निज घर वासु । सबदु खोजि इहु
 घरु लहे नानकु ताका दासु ।
 (Salok)

With this *shabad* should be compared the *Pada* of Gorakh given at the end of Ujas Gopichand on page 30, ante. This *pada* is most important for in it Gorakh, talking to Mainauwanti, gives the fullest expression to his doctrine.

Selections from the *Siddh Gosht* of Nanak, A. G., pp. 938—946 follow now. The identity of some of the ideas, metaphors, words and grammatical forms of *Machhendra-Gorakh Gosht* and *Siddh Gosht* should be carefully noticed; particular attention should be paid to stanzas 21, 22, 23, 24, 32, 44, 48, 49, 58, and 62 of *Siddh Gosht*.

Nanak says: "He who has immersed himself in the joy of the remembrance of the Divine Name, verily he acquires the privilege of a discourse with the Immortal *Siddhas*."

आदि कउ कवनु बीचार कयीअले सुन कहा घर वासो ।
गिआन की मुद्रा कवन कयीअले घटि घटि कवन निवासो । काल
का ठीगा किउ जलाईअले किउ निरमउ धरि जाईए । सहज
संतोख का आसणु जाणै किउ छेदे बेराईए । गुर के सबदि हउमै
बिखु मारे ता निज घर होवै वासो । जिनि रचि रचिआ तिसु सबद
पछाणै नानक ताका दासो ।



अंतरि सुन बाहरि सुन, त्रिभवण सुनम सुन ।
चउथे सुनै जो नर जाणै ता को पाप न पुन ।



सुसबद का कहा वासु कयीअले जितु तरीए भवजलु संसारे ।
तैसत अंगुल बाई कहीए तिसु कहु कवनु अधारो । बोलै खेले
अस्थिर होवै किउ करि अलखु लखाए । सुणि सुआथमी सचु
नानकु प्रणवै अपणै मन समझाए । गुरुमुखि सबेद साचि
जिव लागे करि नदरी मेलि मिलाए । आपे दाना आपे बीना
पूरे भागि समाए ।

सुसबद कउ निरंतरि वासु अलखं जह देखा तह सोई ।
पवन का वासा सुन निवासा अकल कला धर सोई ।

